



The

**GEORGE
PÉREZ**

NEWSLETTER

FOR PÉREZ FANS • • BY PÉREZ FANS

Issue 2 Roll Call: Tony Lorenz, Marcus Mebes, Ilke Hincer, Kirk Philbrick, Lars P. Larsen, Mitch Ballard, Bill Walko, Steven Miller, Scott Isaacs, Michael Gowcharan, Tony Scott, Kurt Busiek, Tom Smith... and -- of course -- George Pérez!

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Tony Lorenz

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We are always on the lookout for articles and copies of artwork for forthcoming issues. If you are able to provide art, articles, or both, you can earn a discount or a free copy!

What's coming in issue #3? Our CRIMSON PLAGUE issue... and boy! Do we have something nice in store for you! We'll have the usual great artwork, trivia, articles, checklist, gallery, and more!

Next Issue Question: Who's your favorite inker on George's pencils (other than George himself) and why?

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THE ~~GEORGE PEREZ~~ NEWSLETTER

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FOR PÉREZ FANS • • BY PÉREZ FANS

Howdy Pérez fans!

Man does time fly! Once again I am scrambling to get this issue done. Marcus is such a lifesaver! Without his talents, it would probably be another six months before this issue would be ready and not look half as good as it does. Thank you sir.

I didn't think I could get more excited than I did about the first issue. Well I am! There's a lot to be excited about. 1) It's available in Diamond's PREVIEWS. 2) More pages than in the first issue -- 64 as apposed to the 48 pages in the first issue. 3) A limited edition available only from me which has an alternate cover colored by Tom Smith plus a bonus print, limited to only 250 copies! (E-mail me if you are interested.) Issue two has more of Pérez's great artwork to showcase! More fans have gotten involved, and a fan art section starts this issue. Wow!!!

I've got to tell you that it got kind of tough towards the end, putting the issue together with the sad events of the cowardly terrorist attacks. My prayers go out to all the family members affected. I've decided to donate

25¢ of every copy of the limited edition sold to New York Fireman's Relief. It's not a lot of money, but hopefully it will help.

Lots of great stuff going on in the Pérez universe, with his awesome work currently at CrossGen, and the much anticipated AVENGERS/JLA or JLA/AVENGERS, depending on which side of the fence you're are on. If you didn't get a copy of THE PÉREZ ARCHIVES, you really missed out on a great book that supports a great cause. Do yourself a favor and find a copy. You can e-mail Andy Mangels for availability at: XfsWriter@aol.com.

Well folks, I want to thank everyone (especially Mike, and Kirk for the covers) that contributed to this issue. You know who you are. Thank you for buying my magazine. Please let me know what you think, good or bad. I want to publish the best possible magazine. I need contributors for future issue (see ad in this issue for details). I can't do it alone. Copies are still available for issue one and the limited edition #2 (see ad for details). I look forward to hearing from every one of you.

~ Tony Lorenz

COME JOIN THE FUN!

CONTRIBUTORS ALWAYS NEEDED!

Articles, Artwork, Fan Art, Trivia, News, Checklist Assistance, etc...

Errata ~ Issue #1

This is one section that I hope not to have in the future... the corrections section. The following a list of corrections from the first issue. Mistakes do happen. I guess that what makes us human, huh? So here it goes: Page 7 missing accent on the first "e" in the title; in article it should read "mall," not "mail;" "friends" not "fiends."

Page 8 it should read "peek," rather than "peak."

Page 9 interview was conducted in "June 2000" not "January of 2001."

Page 12 it should read "it wasn't until I went to DC" instead of "it was until I went to DC."

Page 14 it should read "funny," not "fun;" "decline" instead of "declines;" "used to" instead of "use to."

Page 15 it should read "your financial backing falling through" instead of "following through."

Page 17 it should read "For me, Kurt's writing brings back the 'old days'," instead of "Kurt writing too me brings back."

Page 19 it should read "there is always somebody out

there who comes to me," instead of "there is always somebody out there comes to me."

Page 20 checklist deletion *Action Comics* #657.

Page 21 checklist addition *D.C. Sampler* #3 (pin-up).

Page 24 *Supergirl Annual* #1 not #3.

Page 39 in Brett's article "Who is Donna Troy" should have been #38 and the paragraph before should have been #39 (Cross-Roads).

Page 44 *Avengers: Ultron Unlimited* should read \$14.95 not \$4.95.

Page 47, not an unpublished piece. It was released as part of the Warner Brothers edition of the portfolio. Back cover art is from the collection of Robert Jewell.

Thanks for corrections, Ilke Hincer, Andy Mangels and everyone that caught them. Please continue to let me know of any mistakes. It's the only way to improve the magazine.

~ Tony

The **FANTASTIC**

*GEORGE
PEREZ*

The World's Greatest Comic Book Artist

When I first sat down to write my article for this issue of THE GEORGE PÉREZ NEWSLETTER, it was a little difficult deciding what to write about. George has done a ton of memorable work over the last twenty-seven years. I'm 35 years old and I still get excited when a new book comes out that is drawn or inked or written by the man. This is just an opinion of mine, but I feel the quality of the art of a lot of the hot artists since the early 1980's has slipped over the years, while George's art has never looked better. Just look at his most recent work (AVENGERS, CRIMSON PLAGUE and now CROSSGEN CHRONICLES...) and you be the judge.

Getting back to what my first article would be about: Would it be about a series, single issue, a cover, a single page? Those were a few of my options. Since this a Marvel-themed issue, my options were at least narrowed down a little. I started thinking back to when I first started reading comics, back when I was ten years old back in Seattle. The very first comic that I read was FANTASTIC FOUR #171. (The issue where the Fantastic Four fought Gorr the golden gorilla.) The book had a very cool Kirby cover. That's probably why I bought the issue, but it was the story and art inside that made me continue reading the magazine (written by Roy Thomas, drawn by George and Joe Sinnott). In my early days collecting comics, I really didn't know about the comic creators, I just read what I thought

looked cool. It wasn't until a couple years later when I became a more cultured comic reader, that I began to know who the various writers and artists were. It's kind of funny, but in those early days of comic book collecting, about 75% of the comics I read had art by George, without even knowing it. It could be true that George was also drawing about every book out, or so it seemed. So from the very beginning (my first book I ever read), I've been a George Pérez fan.

The FANTASTIC FOUR series that George drew really struck me. Though he had a five year sporadic stint on the book, I think this was some of his finest art during his first stint at Marvel (thanks a lot to Joe Sinnott's strong inks). Although Joe Sinnott has an overpowering inking style that I don't really think would work as well today on George's strong pencils, it worked well on the very young and inexperienced George Pérez. Not knowing for sure, I'd bet my lunch money the Joe made a lot of corrections during George's run on the Fantastic Four (especially early on), which I would say helped George to learn and improve as an artist. You can tell George made rapid improvement as each issue went by, as early on the characters seemed rather stiff, but

in just a few short issues they really started to loosen up and look more natural, really coming to life.

One of the things George really had going for him early on, even though he was rather inexperi-



Fantastic Four #166

© Marvel Comics. George, you've come a long way, baby!

enced, was his great story-telling ability. George was able to clearly tell a story (which is probably the most important ability of a comic book artist). Another area George was doing well in was that George had an excellent design sense, and was able to deliver some very innovative and original page layouts. I think in a lot of ways George was years ahead of most artists of the day. There are many of excellent examples of this during his run on the FANTASTIC FOUR (see the issues that he had drawn, many of the examples are in this article).

Over the years George has been known for many things in comics, most notably being the premier team book artist. In my opinion, THE FANTASTIC FOUR was his ultimate team book because not only is it a book



Fantastic Four #194 © Marvel Comics. George's first cover inks, several years before his inking work at DC. (Michael Higgins inked the background.)



Fantastic Four #176 © Marvel Comics. George, Roy Thomas, Jack Kirby, and Stan Lee appear in this issue.

with a bunch of characters, but the characters are related; they are a family. I believe a family makes the strongest team. Family members would know each other better than a bunch of friends banding together forming a team. So it is so much more important that the characters mesh well together. George did a great job in this area, with a big help from Roy Thomas, Len Wein, Joe Sinnott and others. Because of George's great story-telling ability, the series really flowed very smoothly, the characters seemed very believable and real. George was able to visualize in his art the many things inherent in being a part of a family (humor, fighting, the teamwork, etc....). Over George's

sporadic run on the FANTASTIC FOUR, the many challenges involved in drawing this unique type of team book was one of the reasons George is the great artist that he is today.

The FANTASTIC FOUR series is one that George can be very proud of. Some of his best art came out of that series during his first tenure at Marvel (patented Pérez rubble, first penciled and inked cover for Marvel color line, predating his pencils and inks at DC Comics by several years). There were some disappointments too during his run on the FANTASTIC FOUR. George had a very sporadic run on the title. Because of other commitments on other books, George very rarely finished a storyline, making each story arc not having quite the bang that it would have if George had finished it. Can't blame

the artist that finished them, since coming in on the tail end, it was hard to find the rhythm that's developed from being there from the beginning. Also, the last issue George drew (FANTASTIC FOUR ANNUAL #15) had some of his weakest art work of his entire run on the FF, mainly because George only did loose layouts, and did not have the strong finishes of a Joe Sinnott to enhance the artwork.



Fantastic Four Annual #15 © Marvel Comics. Pérez's last work on the series

Overall, I feel that George's tenure on the Fantastic Four was one of his best and most

important runs in comics. Probably more than any other series at Marvel (first time around), you really can see George blossom as an artist, from layouts to realistic backgrounds. George grew and improved in every area. His FANTASTIC FOUR run is very underrated, compared to his runs on the AVENGERS, NEW TEEN TITANS, CRISIS, etc... If you haven't had the pleasure of reading his issues of the FANTASTIC FOUR (see the checklist in this issue for the issues he drew), do your-

self a favor and seek them out, and do me a favor and let me know your opinion of the issues. I'd love to read your angle and maybe I'll publish it to boot.

I'm kind of surprised that George hasn't done anything on the FANTASTIC FOUR (guest artist, cover, writer, inker....) since he first left Marvel in 1980. I personally would love to see George do a FANTASTIC FOUR mini-series (writer/penciller/inker) someday, maybe after the AVENGERS/JLA is all said and done. I can dream, can't I? George truly had a fantastic run on the FANTASTIC FOUR.



Fantastic Four #176
© Marvel Comics.

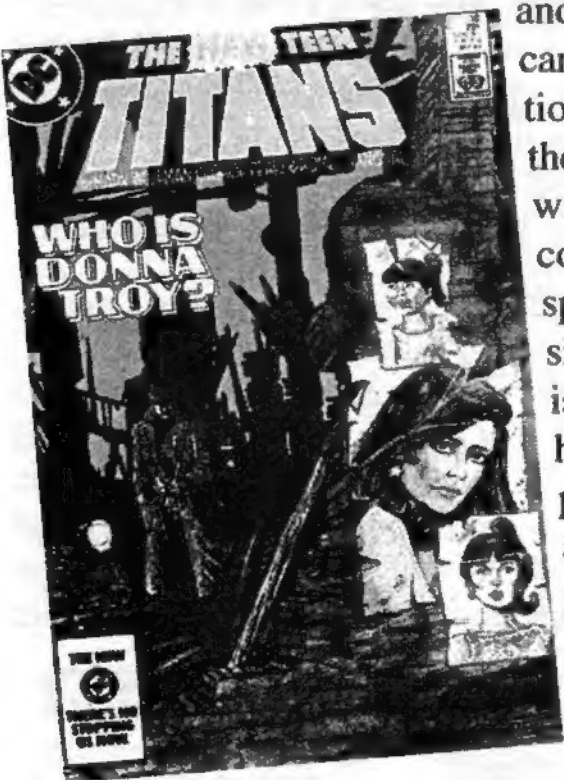
Tony Lorenz



Some Responses to Last Issue's Question: What's Your Favorite George Pérez cover and why?

Bill Walko: NEW TEEN TITANS #38. A Classic and probably my absolute favorite for a number of reasons. First, Pérez perfectly captured the mood of the story. There's a somber, almost sad quality to the cover. If you know anything about the characters

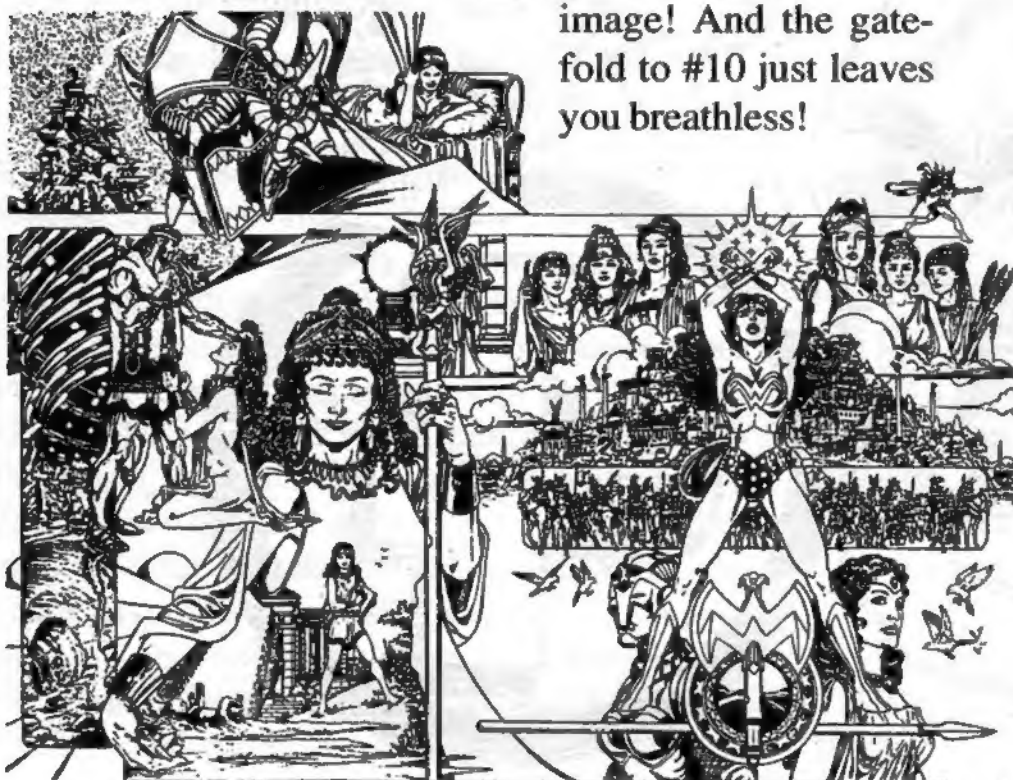
and their history, you can feel Dick's frustration and need to know the truth. Secondly, it was an evocative cover for its time. No spandex-clad hero in sight -- Robin's "R" is even obscured by his overcoat. And the painted quality only adds to the *noirish* atmosphere. A truly classic cover to a classic story.



Shane Elliot: NEW TEEN TITANS #33, my first Pérez book (quickly followed by JLA #201). It's one of the first comics I owned. I still have my original copy -- along with about six extras!

Brett Tolino: WONDER WOMAN #1 and 10. The wraparound to number one was just exquisite! One of my favorite images is on the inside shot of Hyppolyta's cape. What an

image! And the gate-fold to #10 just leaves you breathless!



Gundam2771: Some of my favorite covers by George are LOGAN'S RUN #1, ISAAC ASIMOV'S I-BOTS 1, SACHS & VIOLENS #4 (*seen above*), AVENGERS #1... These are just a few. There's a lot more.

INTERVIEW WITH GEORGE PÉREZ

(Interviewed by Tony Lorenz, September 2001)

TL: Keeping with the theme of this issue (Marvel Comics), what was your favorite series that you drew during your first run at Marvel and why?

GPz: I suppose that no one would be surprised to read that *THE AVENGERS* was my favorite series. While I enjoyed *FANTASTIC FOUR* and others, *THE AVENGERS* really helped me discover my artistic voice. FF was still very much Kirby-influenced at the time and the great inker Joe Sinnott had pretty much become the great equalizer as far as keeping that Kirby feel alike. Almost any penciller who worked on that title at the time was inked to look as close to the then-current style of the book. Not that I'm complaining about Joe's inking -- he certainly made my pencils look a hell of a lot better than they were. *AVENGERS'* artistic history was far more varied, and thus, one's personal approach to handling the characters was more readily adaptable to the book. After all, even though Jack Kirby got the ball rolling on the title, the late Don Heck and John Buscema both had longer runs on the series,

with each drawing the book in his own unique style.

Artists like Neal Adams, Barry Smith, Sal Buscema, George Tuska also provided their own interpretations. And the characters were more varied in *THE AVENGERS* and allowed me to really get into characterization. It

was like drawing several titles at once with the likes of Captain America, Thor and Iron Man regularly featured. And I loved drawing the Vision and the Scarlet Witch.

TL: Least favorite and why?

GPz: That depends. My least favorite individual book was *SGT. PEPPER'S LONELY HEARTS CLUB BAND*, which was a tie-in to the then-newly released film starring Peter Frampton and the Bee Gees. As bad as the movie was, the comic was a good deal worse. I was asked to draw the movie adaptation after my success with *THE BEATLES STORY* a year before. The plot was ridiculous and my contribution was horrible. Inker Jim Mooney and I didn't mesh well at all. Thankfully, almost no one saw that book since it was never released in the United States. I'd heard it was released in Japan, but I'm beginning to think that the story is apocryphal. I mean, didn't we already bomb them enough?

As far as regular series work, I really don't have a least favorite—although, if forced to choose I'd say *INHUMANS*. While I certainly like the characters, I don't think I was really good enough at the time to do that series justice.

TL: When did you first envision of drawing an Avengers/JLA story?

GPz: Like most young fans I imagined drawing the two teams together since I was a kid. However, once the first Superman/Spider-Man team-up was published the notion that this fanboy dream might someday be an actuality made me very excited, even though I never really expected to be the one to do it. It wasn't until after my success with *THE NEW TEEN TITANS*, and my own brief stint on *JLA*, that the thought of my being the one to draw that team-up becomes a real possibility. The fact that I loved drawing a lot of characters on a page had given me the inside track.

TL: I know there was enough written about the first Avengers/JLA aborted mini-series. Who was the driving force on current



version that you are working on? Was it you? Kurt? Someone else?

GPz: Well, I have to admit that, while working with Kurt makes this project even more special and far-reaching storywise, I'd have to credit Marvel Editor-In-Chief Joe Quesada with being the real driving force in this. While others like Tom Brevoort, Mike Carlin and Dan Raspler have been unquestionably instrumental and pivotal in getting this book off the ground, I think it was Joe's coming in as the new Marvel Editor-In-Chief that finally made this project possible after all these years. After all, everyone else I mentioned was already willing to do the project. Joe is the only new variable, so he must have had some major say in how all this played out.

TL: Can you tell us about any planned promotional materials? Will we see an *art gallery* book? Which artists do you think might be considered for such a book?

GPz: Those aren't decisions for me to make. While I've heard about the idea of a separate gallery book drawn by a variety of other artists, which I think would be a neat idea, it's way too early for me to speculate on it. Either way, it's an editorial decision to be made by DC and Marvel.

TL: Will we see one if not more lithographs offered? A JLA/Avengers united, in battle, in a charge or in a portrait? At the very least one that includes all the major heroes past and present?

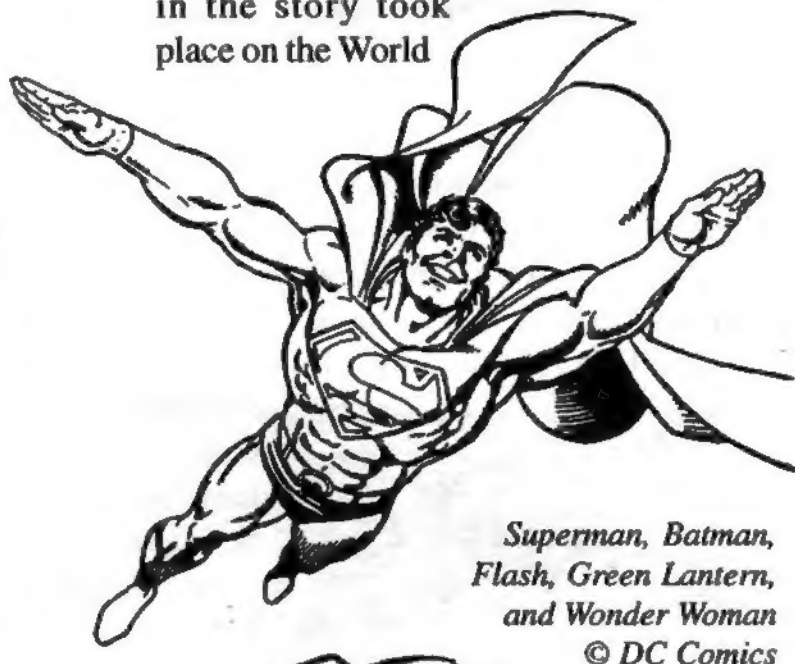
And if Alex Ross does paint over one like he did for Crisis will there be a Tom Smith colored version of it as well? Alex basically recreates your stuff in his style. His style is great but yours is incredible!

GPz: Thank you for the compliments. Again, it's way too

early to think about such things. My main focus is to get through the books. Counting covers, I have 200 pages to draw just for the four issues of the limited series. You also have to remember that I'm doing these books through the courtesy of my full-time employer CrossGen Comics. I do have to get back to work there eventually.

TL: You've got to be stoked about this long overdue project finally coming to life? A series like this has got to be good for the comic industry in general? Now all we need is the never finished "GAMES" graphic novel to be completed. I can dream right?

GPz: And I'm afraid that now that GAMES dream is never going to be more than that. In addition to the presence of dead characters like Jericho appearing, a major scene in the story took place on the World



Superman, Batman,
Flash, Green Lantern,
and Wonder Woman
© DC Comics



Trade Center towers. That pretty much ends the speculation for me.

TL: Any word on DC reprinting your JLA run or your Wonder Woman run?

GPz: There's been talk of reprinting the first few issues of my **WONDER WOMAN** for some time. Different editors have called with different suggestions, but, as of yet, nothing. Nothing on the JLA stories has ever been proposed to me and I see it as an unlikely possibility. But, the again, you never know.

TL: Well, George, once again thank your for taking time out of your busy schedule for this interview for your fans. One of the best things about producing this magazine is I've gotten a chance to get to know a lot of fans just like me. If you don't know it all ready, you've got a lot of dedicated fans all around the world.

GPz: And believe me, I'm incredibly flattered and honored. All you guys and gals are absolutely, certifiably nuts -- and I love you all for that!



Hawkeye
© Marvel Comics



Avengers © Marvel Comics

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Kirk Philbrick's Homage to

*GEORGE
PEREZ*

When I was young, I had trouble learning to read. It didn't interest me. My mom talked with my teacher, and the teacher suggested she find something that did hold my attention. I had loved comic books but since I couldn't read I made up names for heroes I didn't know. The Human Torch was Fireball, the Golden Age Flash was Captain Lightning, Invisible girl was X-Ray Woman, the Thing was Rock-kor and of course I knew who Superman was. Anyway at the teacher's suggestion my parents encouraged me to find out what was going on in all those cool pictures and who all those cool looking heroes and villains really were. So anyway, through comic books I learned to read.

After learning to read those comic books I really became hooked. Back then I liked **THE BRAVE & THE BOLD**, **JUSTICE LEAGUE OF AMERICA**, **SUPERMAN**, **DC COMICS PRESENTS**, the **AVENGERS**, the **FANTASTIC FOUR** and **MARVEL TWO-IN-ONE**. My goal was simple: to collect all their back issues and find out what I missed. As I set out to do just that, I found out that back issue books that had interior art or cover art by some guy named Adams was more expensive. I also noticed that his covers looked better than any others, especially his **JUSTICE LEAGUE** covers. I couldn't get enough! This guy Neal Adams had become my favorite artist.

As time went by I realized that I had become interested in Neal Adams somewhat late and that he was no longer doing DC or Marvel comics. I started taking notice of why I collected the books I did and when the **NEW TEEN TITANS #1** was first advertised I knew the artist would soon become my new favorite artists. I loved the **NEW TEEN TITANS**. In just the first eight issues I saw all the action of today's best action flick. I laughed out loud

more than once. And I felt a

variety of emotions in NTT #6, but mostly horror when Raven's demon father, Trigon, causes a little girl's blood to boil for calling him a monster.

Raven, in turn, heals the little girl only to see Trigon disintegrate her in a little mound of dust before her (and the readers') eyes. Evil Like you've never imagined...

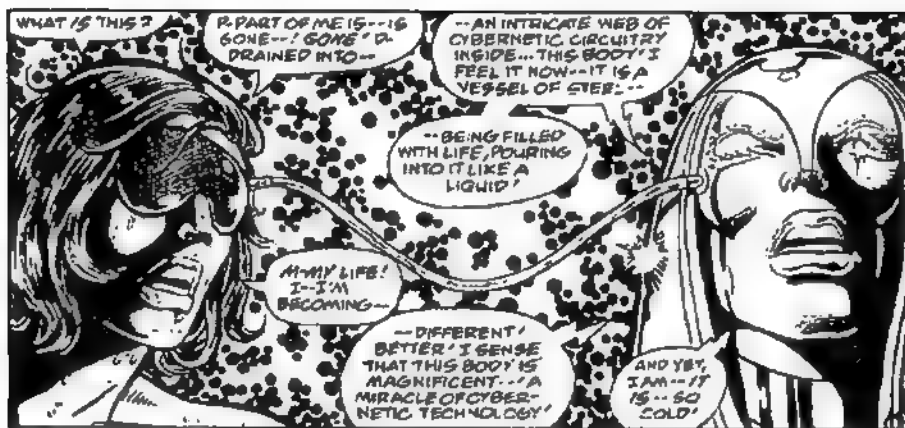
We just didn't see these things in comics. Heck in issue #16, I actually cried [over Kory's loss]. I even paid \$30.00 for a second copy of NTT #1 -- only this one was signed by both writer Marv Wolfman and George Pérez. A

short time later, in 1982 DC released the most memorable painted poster I have ever seen "*The New Teen Titans: The First Year*," the art naturally by George Pérez. The poster is timeless, and The New Teen Titans ruled!

It wasn't till after the first half dozen issues that I realized I was a Pérez fan from the start with his work on **FANTASTIC FOUR**, **AVENGERS** and **MARVEL TWO-IN-ONE**. It was a dream come true when George Pérez took over art on the **JUSTICE LEAGUE OF**



New Teen Titans #6 © DC Comics



Avengers #162 © Marvel Comics

AMERICA, even though it was due to the unfortunate demise of then-artist Dick Dillin. I like Mr. Dillin's art but it wasn't as good as it used to be and George Pérez was *awesome*! He did the JLA like never before and if he'd been able to continue, it would have been legendary, I know. But of course the New Teen Titans still rocked! And it wasn't long after that the JLA/AVENGERS and second TITANS/X-MEN cross-overs had been announced, Pérez doing the art on both.

I followed every news release I could find on the JLA/Avengers book. These were my two



Avengers #160 © Marvel Comics

favorite teams. I'd dreamed of them meeting since I first saw the cover to ART OF NEAL ADAMS #1. It featured a Marvel-DC con-



frontation that blew me away.

Of course it didn't compare to the George Pérez cover to COMICS INTERVIEW #6. Twenty-nine of the greatest and mightiest heroes from two different universes squaring off in an explosive cover! That, in my opinion, still rivals any other. When the cross-over was officially cancelled my heart broke. I still collected every bit on info I ever found on the event and I most definitely never stopped dreaming of it someday happening.

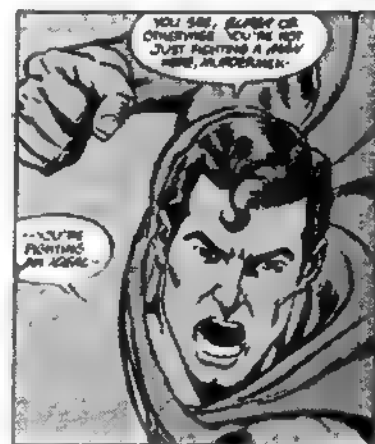
Of course along the way and through the



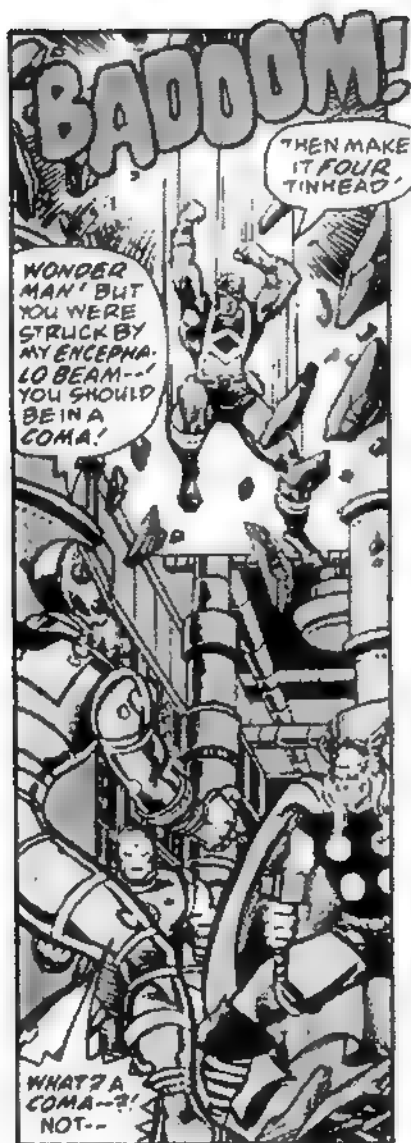
Avengers #143 "Right Between the Eons" © Marvel Comics

years George Pérez has done a great job of relieving the pain of the cancellation of the JLA/AVENGERS crossover with the history making CRISIS ON INFINITE EARTHS, and the totally awesome HISTORY OF THE DC UNIVERSE. I paid \$200.00 for the signed and numbered hardcover back in 1986, I believe, and I still don't regret it.

George has put out some incredible work; most I know will never be forgotten. He reinvented Wonder Woman and did some cover and interior art for WHO'S WHO IN THE DC UNIVERSE. He's worked for every comics company that's come and -- in some cases -- gone in the last twenty years. Titles like IBOTS and ULTRA FORCE, his creator-owned SACHS & VIOLENS, and even just recently



DC Comics Presents #61 © DC Comics



Avengers 162
© Marvel Comics

CRIMSON PLAGUE (of which I would've been part of the cast). His Avengers 30th anniversary poster and work on WAR OF THE GODS, INFINITY GAUNTLET and the INCREDIBLE HULK: FUTURE IMPERFECT will never be forgotten. For me his most memorable scenes in comics would be found in: AVENGERS #143 "Right between the Eons!" AVENGERS #162 "the Bride of Ultron." From the Mighty AVENGERS! #160, "The Trial," Wonder

Man as you've never seen him before!

From the Mighty AVENGERS! #194. "Interlude," we have a summation of how great a character the Vision really is displaying powers and abilities beyond the normal android or robot.



Avengers 194 © Marvel Comics

Also from the Mighty AVENGERS! #194. Here George illustrates how cool Captain America can be.

CRISIS ON INFINITE EARTHS, the whole thing is incredible! From CRISIS #3, the super speed save of Wonder Girl. From CRISIS #7 the infamous death of Supergirl!

From DC Comics Presents #61 Superman and Omac show the awesome power of Superman!



Crisis on Infinite Earths 3 © DC Comics

From the ultimate origin of the Red Tornado in the classic JUSTICE LEAGUE OF AMERICA issues 192 & 193, George gives us an idea of how fast the Flash really is.

The scene with Aquaman shows an almost movie-like sequence, almost like stop motion photography. 195 has a classic get-together of two world's greatest teams. I've even been known to use the line "psst! Powergirl! Wanna see some etchings?" a time or two.

JUSTICE LEAGUE OF AMERICA #200, "A League Divided," is my favorite book of all time. It's a series of classic scenes as only



Justice League of America #200 © DC Comics



Crisis on Infinite Earths #7 © DC Comics

George Pérez could do them. It's still my favorite JLA issue ever, followed by issues #192 and 193.

I was the luckiest man alive in July 1987 in Atlanta, Georgia, when I went to a comic convention just to see if George would draw me something to do with the JLA and the Avengers. I was crushed to hear that George wasn't doing any sketches that day, but I'll never forget the little boy that asked George to do a drawing for him. George said he wasn't doing any sketches and when he did, he charged for them. The little boy offered up a quarter for George to draw him a rock. A George Pérez rock

is a big thing! No one draws rocks like he does. It made the little boy's whole day! His eyes lit up and he had a smile from ear to ear.

I was also overjoyed to hear that he was selling the original cover art to COMICS INTERVIEW #6, the JLA/Avengers cover. I naturally had it framed immediately -- in a shadow box frame no less. Today it is still my prize possession!

It was in the early 1990's at a Dallas Fantasy Fair that Rob Liefeld bought the JLA/Avengers pages. I never got to see the actual pages, and when I asked Rob if he would ever publish them or put them on display he said not if he could help it. My only consolation was being able to tell him I owned the cover. I was crushed that I didn't get to see the pages or that I didn't have the chance to purchase any or all of them. Not that I had the money! But if I'd had a way home I'd have traded my car for them.

Then back in 1996 I went to see George again at a Dallas Fantasy Fair. Must have been eight years after I got the cover, my "Holy Grail." I traveled clear across Texas to see him and arrived just as it was about closing time. Anyway, there I was able to get George to do a JLA/Avengers sketch on large blue line comic art board, that I bought at the show. He agreed to do eight head shots; four Avengers and four JLA'ers. Can you imagine how difficult it was to choose only four from each team? The

Avengers weren't so hard. I chose Thor, Captain America, Iron Man and the Vision, but the JLA are another matter. I chose Superman because he's the main man. I chose Hal Jordan because DC had done away with him and I really like him. I chose Martian Manhunter because he always seemed to symbolize the JLA, and I chose Wonder Woman because I wanted a woman somewhere in the art. Second thoughts? Yes, I wish I could've had the Batman, Red Tornado, the Flash... I mean





it's tough! You can't have it all I guess. But he did pencil and ink it. He also talked about how it was to be played out in the original story, who battled whom, who won, and what the basic plot was. The unconfirmed rumor there was that Rob Liefeld had paid some ungodly amount for the original JLA/Avengers pages way back when. But I was also lucky enough to be able to buy copies of the classic JLA/Avengers pages from George. He mailed them to me about a month later but it was well worth the wait.

The return of George Pérez to the AVENGERS in 1998 excited old and new fans alike and made him number one again. I'd had a computer only for a short time when in 1999 I decided to try doing a web site devoted to the



JLA/Avengers dream crossover. Within my site you'll find pages on the crossover, fan art, original art, pages devoted to the Mighty Avengers, the Justice League of America, Justice League International, Grant Morrison's JLA and the JLA beyond the Morrison era. There are also pages on silver age treasures, my hobbies, and new and custom action figures, including work by Mego customizer Scott Metzger. But out of them all my page devoted to Neal Adams and multiple pages showcasing the work of George Pérez are the most popular. My web site is called *the JLA/Avengers Cross-Over Port* and is located at www.fortunecity.com/business/bustwo/354 or <http://members.fortunecity.com/jlaavenger/index.htm> as well as <http://jlaavengers.crosswinds.net>. I get emails from all over

the world asking about it, from Alabama, New York, California, Brazil and Australia, to name a few places.

Since starting my website I've been asked several times if I owned a lot of original art. I'm sorry to say I don't. I've been fortunate a few times in my life though. I bought a large Mike Grell painting of The Warlord from the cover of the Warlord mini-series,

and I bought two commission pieces by Pérez, from a former comic shop owner years ago.

Of the Pérez pieces, one features Captain America fighting the Red Skull on DC art board, the other features the Vision, and both were inked and colored by Pérez as well. I have the Pérez Superman and two of the Avengers lithographs he's done. I also prize my Pérez JLA post card montage I did when I was young and the Titans poster I mentioned earlier. My most recent Pérez sketches are of Tarzan

because I also grew up watching Tarzan and I had just had my Adams Tarzan prints framed. It was a major Tarzan phase I was going through and I had to have a Pérez rendition or two as well.

In December 1998 George illustrated the biggest single work of art in his career, the cover for a Crisis on Infinite Earths hard-cover. The acclaimed Alex Ross later painted it. Over 500 characters on an original art board the size of a door. In June of 2000 Wizard Magazine featured an article about a hypothetical JLA/Avengers battle called "Last Man Standing."

George did the 19"x19" pinup-style art for it and it featured 25 heroes from each team in heated battle! The art sold on an eBay auction for around \$6000.00! I could only borrow up to five grand before I had to give up.

Then to the dismay of many new and old fans alike George announced that he was quitting as artist on the AVENGERS due to health reasons. Still, things looked up. George took on numerous small assignments, work on the TITANS issue #25 and five new JLA covers and he started back to work on his creator-owned CRIMSON PLAGUE series. I was anxiously waiting for my appearance in it! Then he started working for a new comics company

called CrossGen comics, illustrating a title called CROSSGEN CHRONICLES.

Shortly afterwards, it was announced that Pérez had signed an exclusive deal with CrossGen last December, but CrossGen Comics founder Mark Alessi included a clause that would allow him out of his exclusive deal to work on a JLA/Avengers crossover -- should it ever happen. CRIMSON PLAGUE however, was cancelled, but his work on CROSSGEN CHRONICLES is flying off the shelves.

March 2nd, 2001, the JLA/Avengers crossover was finally announced at the Orlando, Florida, MegaCon. It's

not a dream, an imaginary tale, or even an outright lie -- nope. For the first time ever the JLA and the Avengers are crossing over.

DC and Marvel announced jointly that the two teams would meet in a four-part, 196-page mini-series, out possibly by summer 2002. Avengers scribe Kurt Busiek will write the epic

project and Busiek's former Avengers cohort George Pérez; who has lobbied for the project many times over the past two decades, will pencil and ink the series. "I've waited a long time to get this project back on track," Pérez says. "I wasn't always sure it would ever come to pass but I'm glad it finally has. This is



a dream come true." I'm thinking: this announcement has made my *millennium*! Especially when Kurt Busiek noted that both Hal Jordan - his favorite DC character - and Barry Allen will be showing up; that he's already thought of the "best Captain America/Batman fight scene ever" for the first issue and that his version of Batman will be as the "world's greatest detective." Of course my web-site will continue but my fanboy life is about to have come full circle. Nothing will ever top this, not Dale Keown's return to the HULK, not the Stan Lee DC "Just Imagine" project, and not Frank Miller's DARK KNIGHT STRIKES BACK.

On 05-19-2001 Rob Liefeld put the 21 original JLA/Avengers pages up for auction through Guernsey's Auction House: Cartoon and Comic Book Art. It was stated that he was wanting between \$100,000.00-125,000.00 for the entire 21 JLA/Avengers page lot. The pages didn't sell. The pages have since been being auctioned off through eBay, going between \$1,000.00 and \$3,000.00 a page.

Was it too much too ask for? I don't know.

Time will tell. One of the things I do know is that this is an event with an all-star cast. The mightiest and the greatest, seemingly unstoppable, hopefully going up against a crisis that humbles them to their knees. Wouldn't an ending like the Korvac saga, where everyone dies, blow everyone away? Marvel and DC could hint that the series was going to be cut to only three issues and that it was an Elseworld or "What If" story, so when everyone dies people can be shocked and outraged. Seemingly kill all the heroes then delay the fourth book a month and publish the conclusion surprising the hell out of everyone!

What I like most about the idea of this crossover, besides the art of George Pérez, is the idea of an all-star cast. Imagine all the best players on one team. If you loved the John Wayne movie *The Longest Day* because of its all star cast, or the movie *The Outsiders* because of its movie stars or if you ever dreamed of an action movie that had Arnold, Sly, Norris, Van Damme and Seagal, then you might understand where I'm coming from. We

always dream of our favorite stars coming together. Personally, I'd love to see the *Charmed* TV show crossover with *Buffy the Vampire Slayer* or *Angel*.

The JLA/Avengers crossover is like the Legion of Superheroes from all over the universe or Star Trek with all four crews and all four ships in a major movie. Thor is a god from Asgard; Superman from Krypton; Wonder Woman from Paradise Island; and with Zauriel even is an angel from Heaven. The Avengers consist of heroes from the past and future, gods, mutants, superheroes and men and women. Black, white, red and green,



androids, robots and synthezoids. Heroes with ties to the X-Men, the Defenders, the Thunderbolts, the Fantastic Four, World War II's Invaders and All Winners Squad, the old west, the future's Guardians of the Galaxy and even the Kree race.

The JLA's lineage is similar, with heroes that have ties to God & Heaven, the Olympian Pantheon, and various aliens' races. Members from the Justice Society of America, the New Gods, Earth S, the New Titans, Infinity Inc., the Outsiders, the Green Lantern Corps and even the hero Booster Gold wears a Legion of Superheroes flight ring. Heroes or stars from

different times or locations through out the world, the universe and even from other dimensions. Heroes from different backgrounds and races, associated with both myths and legends and various teams or groups of heroes and -- in some instances -- villains. This is the thing that excites me, and the art by George Pérez of course.

I've seen George three times in my life and talked with him on several occasions. He never ceases to amaze me. George is a perfect gentleman, a fan's fan and the nicest guy you'd ever want to meet. I respect and admire him more than anyone else in the business.



The

**GEORGE
PÉREZ**

NEWSLETTER

Michael VanGriethuysen:

WOW!! Just got the first issue and I loved it! Can't wait for the 2nd!! Thanks.

Tony: thank you sir.

Shane Elliott:

Tony's *George Pérez Newsletter* arrived and IT'S FANTASTIC! This issue mainly focused on George's DC work and the second will shift towards Marvel. Every issue is signed by George which in itself is a great bargain for \$5.00 cover price! Oh yes, I'm mentioned on the back cover for the charity drive for diabetes. Thanks Tony!

Bill Walko:

Myself and legions of Pérez fans THANK YOU. A great first issue and I can't wait to see more! Nicely done! My only suggestion is: let the cover art breathe. The beautiful Pérez artwork is marred by the bursts... I would suggest doing a frame or letterbox and let George's gorgeous art be unhampered...

Tony: what do you think of issue two'd cover(s)? Better?

Kudjo Bosu:

Hi Tony,

I just received the first issue of the *George Pérez Newsletter*! The timing couldn't have been better. The newsletter was a welcome distraction and a great beginning. The cover artwork was fantastic and the interior was just as entertaining. George's art perfectly complimented the articles. Having been a fan of George's for a long time I was surprised to find out some information that I didn't know about, especially the *Titans GN*. Maybe we'll see some of the other pages someday. All in all I think you have a winner on your hands.

Are you accepting submissions on any topic? What are the planned topics for issue 3? Also I have a correction. The DC checklist mentioned that there were only 2 issues of *Swordquest*. Well I don't own it but I do know there was a third issue that wrapped up the story. The title of the book is *Swordquest: Waterworld*. Apparently Atari printed up the comic and promotional posters but did not distribute it widely. I here that the game is especially rare. There is a great website with all the pages posted for those who want to see them. Here is the link <http://www.tripoint.org/sq/sq.html>. Also posted are issues 1 and 2 in their entirety.

Thanks again,
Kudjo

Tony: You will see more pages of "GAMES" in future issue for sure. As far as submissions go, I accept articles on anything that has to do with George. For example: it may be an article on your favorite series George drew or it may be an experience you had when you met George, those are just a couple. The topics are limitless, no length requirements, and I prefer it e-mailed in Microsoft Word format or plain text (.txt), easiest way to edit and layout. That was a mistake leaving out *Swordquest: Waterworld*, I know of the book and the website. I will add it to the website listing in this issue. Thanks for the support.

Andy Mangels:

I want to compliment you on the great first issue. I read it cover to cover within two days. Nicely laid out and produced, and a good mix of articles and art.

My suggestion with the next issue might be put the copyrights at the bottom of the page, rather than with each piece of art, or do a gang copyright at the end of the book.

Tony: Thanks for the suggestions, that sounds good, your checklist has been invaluable help with the magazine. I hope to get an article from you someday.

Davey Beauchamp:

Just wanted to tell you I got the Newsletter and was blown away by the mag. It is a beautiful piece of work.

Tony: Thanks everyone, take a bow guys.

Steven Berry:

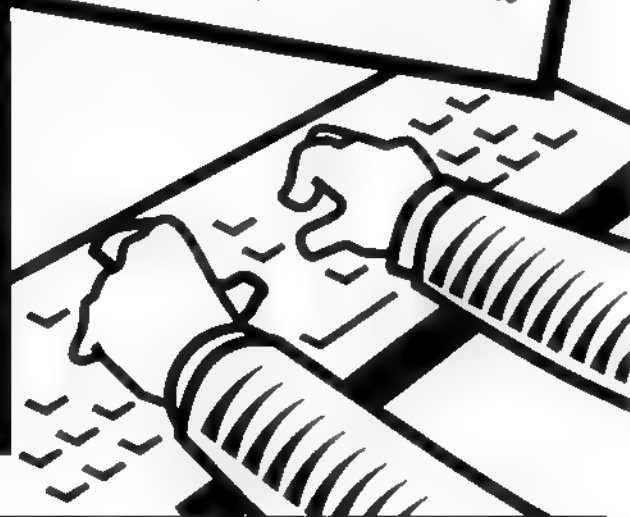
Thanks for the magazine, it is fantastic! What kinda submissions are you looking for? What kinda of fan art are you looking for?

Tony: Thank you. I'm looking for all types of submissions. I really need good quality photocopies of original art, thumbnails, convention art, never seen art, etc... trivia, fan art (your art does not have to look any thing like George's work. I don't want people sending in artwork that they just copied from George.)

Ike Hincer:

I just picked up my mail and your package came! The Newsletter turned out great (signed by George no less!) the Games pages were incredible! You obviously put a lot of work into this. Long live George and his fans!

Tony: Thanks man, and thanks for the assistance on issue two.

**Vu Nguyen:**

I want to write a feedback for the *George Perez Newsletter*. I am really impressed with the fanzine!!! It's comic book format, so you can put it in your storage boxes next to the other Pérez-related comics! I must admit I am not a fan of the over-sized comics lately coming out by Alex Ross. It is nice to view the large artwork, but I don't have any place to store them!

The cover is in color (as is the backcover), and includes some artwork I've never seen before by Pérez. The cover is autographed by George. The pages are in hard stock, so it gives it some weight and thickness for a 48 page fanzine. I'm very impressed with it. It's very professionally produced and I am looking forward to future issues. I might help out and take out a full page ads just to support the 'zine!

Tony: I'm not a big fan of the oversize format for the same reason. I did think about going to a magazine size format purely for a bigger way of displaying George's awesome art, but I think I'm going to stick with this format for a while. As far as ads go... please do! Any support I can get would be great. For next issue only, if you advertise you can get it for 50% off the listed price. What a deal!!!!

GEORGE PÉREZ ON THE 'NET

There are countless websites with materials relating to George and his work. Here are some premier ones, each one verified at publication time by the editor.

(Yahoo Clubs ~ George Pérez) <http://clubs.yahoo.com/clubs/georgeperez>

(JLA Avengers Port) <http://jlaavengers.crosswinds.net>

(The Powerful Art of George Pérez) <http://www.comicbookpros.com/perez.html>

(Vu's George Pérez Fansite) <http://vu.morrissey-solo.com/moz/perez/>

(Swordquest resource) <http://www.tripoint.org/sq/sq.html>

(George Pérez.com) <http://georgeperez.com/>

(George Pérez Art Appreciation Gallery) <http://perezgallery.crosswinds.net/index.htm>

(Unofficial George Pérez Fansite) <http://www.geocities.com/Area51/Capsule/4625/>

(Unofficial Crimson Plague Fansite) <http://liquidcross.com/crimson/>

(The Artist's Choice - Pérez Art available for purchase) <http://www.theartistschoice.com/>

I know as this magazine continues I will be adding more sites to the list. Please, if you know of any, e-mail me at tlorenz101@aol.com

The

GEORGE PEREZ

**MARVEL
COMICS**

Checklist

*An ongoing project undertaken by The George Pérez Newsletter.
All corrections, suggestions, and additions welcome!*

Legend: (A) = Pencils and Inks, (P) = Pencils, (I) = Inks, (W) = Writer, (PL) = Co-Plotter,
(CP) = Cover Pencils, (CI) = Cover Inks, (CA) = Cover Pencils and Inks, (LO) = Layouts

ADVENTURES OF THE THING

#1 Apr. 1992 (A) one page
3 June (A) 4-pages

ASTONISHING TALES

#25 Aug 1974 (P) 2-pages

AVENGERS (VOL I)

#141 Nov 1975 (P) 18-pages
142 Dec 1975 (P) 18-pages
143 Jan 1976 (P) 18-pages
144 Feb 1976 (P) 17-pages
147 May 1976 (P) 17-pages
148 June 1976 (P) 17-pages
149 July 1976 (p)Cp 17-pages
150 Aug 1976 (P)(CP) 6-pages
151 Sept 1976 (P) 17-pages
154 Dec 1976 (P) 17-pages
155 Jan 1977 (P) 17-pages
160 June 1977 (P)(CP) 17-pages
161 July 1977 (P)(CP) 17-pages
162 Aug 1977 (P)(CP) 16-pages
163 Sept 1977 (CP)
164 Oct 1977 (CP)
165 Nov 1977 (CP)
166 Dec 1977 (CP)
167 Jan 1978 (P)(CP) 17-pages
168 Feb 1978 (P)(CP) 17-pages
170 Apr 1978 (P)(CP) 17-pages
171 May 1978 (P)(CP) 17-pages
172 June 1978 (CP)
173 July 1978 (CP)
174 Aug 1978 (CP)
181 Mar 1979 (CP)
183 Mar 1979 (CP)
184 June 1979 (CP)
185 July 1979 (CP)

191 Jan 1980 (CP)
192 Feb 1980 (CP)
194 Apr 1980 (P)(CP) 17-pages
195 May 1980 (P)(CP) 17-pages
196 June 1980 (P)(CP) 17-pages
197 July 1980 (P)(CP) 1-page
198 Aug 1980 (P)(CP) 18-pages
199 Sept 1980 (P)(CP) 18-pages
200 Oct 1980 (P)(CP) 35-pages
201 Nov 1980 (P)(CP) 21-pages
202 Dec 1980 (P) 22-pages
379 Oct 1994 (W)(CA)
380 Nov 1994 (W)(CA)
381 Dec 1994 (W)(CA)
382 Jan 1995 (W)(A)(CA) 1-page

Annals

6(P) 27-pages
8(P)(CP) 34-pages

AVENGERS (VOL IIB)

#1 Feb 1998(P)(CA) 39-pages
1 Feb 1998(P)(CA) 39-pages
--(Alt cover)
1 Feb 1998(P)(CA) 39-pages
--(Signed Dynamic
Forces Alt cover edition)
2 Mar 1998 (P)(CA) 22-pages
2 Mar 1998 (P)
--(alt cover by Ray Lago)
3 Apr 1998 (P)(CA) 22-pages
4 May 1998 (P)(CA)
--39-pages(posters included)
5 June 1998 (P)(CA) 22-pages
6 July 1998 (P)(CA) 22-pages
7 Aug 1998 (P)(CA) 22-pages
8 Sept 1998 (P)(CA) 23-pages
9 Oct 1998 (P)(CA) 22-pages



10 Nov 1998 (P)(CA) 22-pages
11 Dec 1998 (P)(CA) 22-pages
12 Jan 1999 (P)(CA) 38-pages
12 Jan 1999 (P)(CA) 38-pages
--Alt cover, no logo
12 Jan 1999 (P)(CA) 38-pages
--(Alt cover)
12 Jan 1999 (P)(CA) 38-pages
--(Dynamic Forces signed edition Alt cover)
13 Feb 1999 (P)(CA) 23-pages
14 Mar 1999 (P)(CA) 22-pages
15 Apr 1999 (P)(CA) 22-pages
16 May 1999 (CI) Atl cover
18 July 1999 (I) one-page
19 Aug 1999 (P)(CA) 23-pages
20 Sept 1999 (P)(CA) 22-pages
21 Oct 1999 (P)(CA) 22-pages
22 Nov 1999 (P)(CA) 23-pages
23 Dec 1999 (P)(CA) 22-pages
24 Jan 2000 (P)(CA) 22-pages
25 Feb 2000 (P)(CA) 38-pages
25 Feb 2000
--Dynamic Forces signed edition
26 Mar 2000 (CI)
27 Apr 2000 (P)(CA) 22-pages
--also reprint of #150-151
28 May 2000 (P)(CA)
29 June 2000 (P)(CA) 22-pages
30 July 2000 (P)(CA) 22-pages
31 Aug 2000 (P)(CA) 22-pages
32 Sept 2000 (P)(CA) 22-pages
33 Oct 2000 (P)(CA) 22-pages
34 Nov 2000 (P)(CA) 38-pages

AVENGERS CASEBOOK

#1 Feb 2000 (CA)

AVENGERS FOREVER

#1 Dec 1995 (CI)

1 Dec 1995 (CI)

--Westfield Comics edition

AVENGERS INFINITY (DYNAMIC FORCES)

#1 Sept 1999 (CI)

AVENGERS LOG

#1 Feb 1994 (CA)

AVENGERS ROUGH CUT

#1 July 1998 (P)(CA)

AVENGERS/SQUADRON

SUPREME '98

#1 Summer 1998 (CI)

AVENGERS/ULTRAFORCE

#1 Oct 1995 (CA)

AVENGERS UNIVERSE

#1 June 2000 (reprint)

2 July 2000 (reprint)

3 Oct 2000 (reprint)

BIZARRE ADVENTURES

(MAGAZINE)

#27 July 1981 (P) 17-pages

BLACK WIDOW: WEB OF

INTRIGUE

#1 199? (reprint)

CAPTAIN AMERICA (VOL 1)

#243 Mar 1980 (CP)

246 June 1980 (CP)

CLASSIC X-MEN

#18 Feb 1988 (CP) reprint

CREATURES ON THE LOOSE

#33 (P) 15-pages

34 (P)(CP) 19-pages

35 (P) 18-pages

36 (P) 18-pages

37 (P) 18-pages

DEADLY HANDS OF KUNG FU

(MAGAZINE)

#6 Nov 1974 (P) 15-pages

7 Dec 1974 (P)(pin-up) 14-pages

8 Jan 1975 (P)(pin-up) 17-pages

9 Feb 1975 (P) 15-pages

10 Mar 1975 (P) 15-pages

11 Apr 1975 (P) 15-pages

12 May 1975 (P) 15-pages

13 June 1975 (P) 16-pages

14 July 1975 (P) 16-pages

16 Sept 1975 (P) 15-pages

17 Oct 1975 (P) 17-pages

19 Dec 1975 (P) 17-pages

20 Jan 1976 (P) 20-pages

21 Feb 1976 (P) 20-pages

22 Mar 1976 (pin-up)

24 May 1976 (P) 5-pages

30 Nov 1976 (P)(pin-up) 19-pages



DEFENDERS

- #51 Sept 1977 (CP)
- 53 Nov 1977 (CP)
- 54 Dec 1977 (CP)
- 64 Oct 1978 (CP)

FANTASTIC FOUR (VOL 1)

- #164 Nov 1975 (P) 18-pages
- 165 Dec 1975 (P)(CP) 18-pages
- 166 Jan 1976 (P) 17-pages
- 167 Feb 1976 (P) 17-pages
- 170 Feb 1976 (P)(CP) 17-pages
- 171 June 1976 (P) 14-pages
- 172 July 1976 (P) 17-pages
- 176 Nov 1976 (P) 17-pages
- 177 Dec 1976 (P) 17-pages
- 178 Jan 1977 (P) 17-pages
- 183 June 1977 (CP)
- 184 July 1977 (P)(CP) 18-pages
- 185 Aug 1977 (P)(CP) 17-pages
- 186 Sept 1977 (P)(CP) 17-pages
- 187 Oct 1977 (P)(CP) 17-pages
- 188 Nov 1977 (P)(CP) 18-pages
- 191 Feb 1978 (P)(CP) 17-pages
- 192 Mar 1978 (P)(CP) 17-pages
- 194 May 1978 (CA)
- background inks by Dave Hunt
- 195 June 1978 (CP)
- 196 July 1978 (CP)
- 197 Aug 1978 (CP)
- Annual #14 1979 (P) 29-pages
- 15 1980 (P)(CA) 24-pages

FOOM (MAGAZINE)

- #15 (photo)
- 16 197? (PIN-UP)
- 19 197? (CP)
- 20 197? (CP)
- 22 1978 (A)(profile)(photo)

GHOST RIDER (VOL 1)

- #26 Oct 1977 (CP)

G.I. JOE (VOL 1)

- #127 Aug 1992 (Pin-up)

GUARDIANS OF THE GALAXY (VOL 1)

- #7 Dec 1990 (CI)

HEROES REBORN: THE RETURN

- #1 Dec 1997 (two page preview)

HAUNT OF HORROR

- #5 Jan 1975 (backcover ad)

THE INCREDIBLE HULK (VOL 1)

- #435 Nov 1995
- (reprint illos from the Hulk novel: What Savage Beast)

INCREDIBLE HULK AND WOLVERINE

- #1 Oct 1986 (reprint)

THE INCREDIBLE HULK: FUTURE IMPERFECT

- #1 Dec 1992 (A)(CA) 48-pages
- 2 Jan 1993 (A)(CA) 48-pages
- 1 & 2 signed and numbered set from Heroes Aren't Hard to Find
- (includes a special card with new art by George)

THE INFINITY GAUNTLET

- #1 July 1991 (P)(CA) 40-pages
- 1 July 1991 signed and numbered edition with special card with new art by George. Heroesland edition.
- 2 Aug 1991 (P)(CA) 40-pages
- 3 Sept 1991 (P)(CA) 40-pages
- 4 Oct 1991 (P)(CA) 10-pages
- 5 Nov 1991 (CI)
- 6 Dec 1991 (CI)

INHUMANS (VOL 1)

- #1 Oct 1975 (P) 19-pages
- 2 Dec 1975 (P) 19-pages
- 3 Feb 1976 (P) 17-pages
- 4 Apr 1976 (P) 17-pages
- 4 Apr 1976 (P) 17-pages
- 30-cent cover price
- 8 Dec 1976 (P) 17-pages

IRON MAN (VOL 1)

- #102 Sept 1977 (CP)
- 103 Oct 1977 (CP)

JOHN CARTER, WARLORD OF MARS

- #12 May 1978 (CP)
- 13 June 1978 (CP)
- 14 July 1978 (CP)
- 16 Sept 1978 (CP)
- 18 Nov 1978 (CP)
- 24 May 1979 (CP)





LAW DOG

#9 Jan 1994

--(Sachs and Violens card insert)

LOGAN'S RUN

#1 Jan 1977 (P)(CP) 17-pages

2 Feb 1977 (P)(CP) 17-pages

3 Mar 1977 (P)(CP) 17-pages

4 Apr 1977 (P) (CP) 16-pages

5 May 1977 (P) (CP) 17-pages

MARVEL AGE

#19 Oct 1984 (four page article)

#99 Apr 1991 (reprint art)

118 Nov 1992 (CA)(pin-up)

122 Mar 1993 (small art insert)

129 Oct 1993 (CA)(small pin-up)

MARVEL COLLECTIBLE CLASSICS: AVENGERS #1

#1 1998 (reprint)

MARVEL FANFARE

#10 Aug 1983 (P)(CA) 9-pages

11 Nov 1983 (P)(CP) 17-pages

12 Jan 1984 (P)(CA) 17-pages

13 Mar 1984 (P) 18-pages

MARVEL HOLIDAY SPECIAL

#1996 (Plot) 10-pages

MARVEL ILLUSTRATED: THE SWIMSUIT ISSUE

#1 1991 (pin-ups)

THE MARVEL MASTER PIECES 2 COLLECTION

#2 Aug 1994 (pin-up)

3 Sept 1994 (pin-up)

MARVEL PREMIERE

#38 Oct 1977 (CP)

45 Dec 1978 (P)(CP) 17-pages

46 Feb 1979 (P)(CP) 17-pages

MARVEL PREVIEW

#12 1977 (P)(reprint)

20 1979 (P)

MARVEL SUPER SPECIAL (MAGAZINE)

#4 Aug 1978 (P)(CP) 39-pages

7 Jan 1979 (P)(cover layout P)

--39-pages only printed overseas

MARVEL SWIMSUIT SPECIAL

#1 June 1992 (Pin-up)

2 1993 (Pin-up)

MARVEL TALES

#201 July 1987 (CP reprint)

259 Mar 1992 (CA)

260 Apr 1992 (CA)

261 May 1992 (CA)

MARVEL TEAM-UP

#65 Jan 1978 (CP)

MARVEL TREASURE EDITION

#26 1980 (I) 6-pages

MARVEL TWO-IN-ONE

#32 Oct 1977 (CP)

33 Nov 1978 (CP)

42 Apr 1979 (CP)

50 Apr 1979 (CP)

51 May 1979 (CP)

52 June 1979 (CP)

54 Aug 1979 (CP)

55 Sept 1979 (CP)

56 Oct 1979 (P) 17-pages

57 Nov 1979 (P)(CP) 18-pages

58 Dec 1979 (P)(CP) 18-pages

60 Feb 1980 (P) 17-pages

61 Mar 1980 (CP)

62 Apr 1980 (CP)

63 May 1980 (CP)

64 June 1980 (P)(CP) 18-pages

65 July 1980 (P)(CP) 18-pages

66 Aug 1980 (CP)

70 Dec 1980 (CP)

MARVEL VISION

#4 Apr 1996 (article)

--(small art insert)

22 Oct 1997 (CA)

23 Nov 1997 (preview art)

MIGHTY MOUSE

#4 Jan 1991 (CA)

MONSTER UNLEASHED (MAGAZINE)

#7 Aug 1974 (Pin-up P)

8 Oct 1974 (P) 14-pages

MS MARVEL

#23 Apr 1979 (CP)

NOVA (VOL 1)
#14 Oct 1977 (CP)

OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE
#13 Feb 1984 (pin-up P)

OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION
#12 Nov 1986 (pin-up P)

OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE MASTER EDITION
#19 Mid-1992 (pin-up A)

THE ORIGIN OF GALACTUS
#14 Feb 1996 (pin-up reprint)

PETER PARKER
#9 Aug 1977 (CP)
10 Sept 1977 (CP)

PLANET OF THE APES (MARVEL BRITISH WEEKLY)
#10 197? (CP)

POWER MAN
#27 Oct 1975 (P) 18-pages

RAMPAGING HULK (MAGAZINE)
#8 Apr 1978 (Pin-ups) (A) one-page (P) 4-pages

SACHS & VIOLENS
#1 Nov 1993 (A)(CA) 28-pages
1 Nov 1993 (A)(CA) 28-pages
--silver foil cover with card insert
2 May 1994 (A)(CA) 28-pages
3 June 1994 (A)(CA) 28-pages
4 July 1994 (P)(CA) 28-pages

SERIGIO ARAGONES MASSACRES MARVEL
#1 199? (I)

SILVER SURFER (VOL 1)
#111 Dec 1995 (W)(CI)
112 Jan 1996 (W)(CI)
113 Feb 1996 (W)(CI)
114 Mar 1996 (W)(CI)
115 Apr 1996 (W)(CI)

116 May 1996 (W)(CI)
117 June 1996 (W)(CI)
118 July 1996 (W)
119 Aug 1996 (W)
120 Sept 1996 (W)
121 Oct 1996 (W)(CI)
122 Nov 1996 (W)
--(one page bio on George)
123 Dec 1996 (Co-writer)

SILVER SURFER/ SUPERMAN
#1 Jan 1997 (W)

THE SPECTACULAR SPIDER-MAN SUPER SPECIAL
#1 Jan 1997 (I) 10-pages

SPIDER-MAN: HOBGOBLIN LIVES
#1 Jan 1997 (I)(CI)
2 Feb 1997 (CI)
3 Apr 1997 (CI)

SPIDER-MAN: THE JACKAL FILES
#1 Aug 1995 (pin-up)

SPIDER-MAN TEAM-UP
#2 Mar 1996 (W)
4 Sept 1996 (W)(CA)

STAR MASTERS
#1 Dec 1995 (CI)

SUPER-VILLAIN TEAM-UP
#15 Nov 1978 (CP)

TERRARISTS
#4 Feb 1994
--(Sachs and Violen's card insert)

THUNDERBOLTS '97
#15 Nov 1997 (A) 3-pages

ULTIMATE ACCESS
#3 Feb 1998 (CI)

UNKNOWN WORLDS OF SCIENCE FICTION (MAGAZINE)
#2 Apr 1975 (P) 12-pages
3 May 1975 (P) 5-pages



UNTOLD TALES OF SPIDER-MAN

#16 Dec 1996 (CI)

WHAT IF? (VOL D)

#15 July 1979 (P) 7-pages

WOLVERINE BATTLES THE INCREDIBLE HULK

#1989 (reprint)

X-51: MACHINE MAN

#5 Dec 1999 (CA)

X-MEN (VOL D)

#112 Aug 1978 (CP)

128 Dec 1979 (CP)

Annual 3 1979 (P) 35-pages

X-MEN RARITIES

July 1995 (reprint)

X-MEN UNLIMITED

#11 June 1996 (pin-up)

13 Dec 1996 (plot)

TRADE BOOKS AND COLLECTIONS:

AVENGERS : CLEAR AND PRESENT DANGERS

#1 Aug 2001 (reprint)(CA)

AVENGERS: THE KORVAC SAGA

Jan 1991 (reprint)(CA)

AVENGERS: THE MORGAN CONQUEST

Jan 2000 (reprint)(CA)

AVENGERS: SUPREME JUSTICE

Apr 2001

AVENGERS: ULTRON UNLEASHED

Aug 1999 (reprint)(CI)

AVENGERS: ULTRON UNLIMITED

Mar 2001 (reprint)

AVENGERS VISIONAIRES: GEORGE PEREZ

1999 (reprint)(CA)

CROSSOVER CLASSICS: THE MARVEL/DC COLLECTION

1991 (reprint pin-up I)(CA)

THE ESSENTIAL X-MEN

#1(reprint)

2(reprint)

3(reprint)

THE GREATEST BATTLES OF THE AVENGERS

Apr 1993

THE INCREDIBLE HULK: FUTURE IMPERFECT

Aug 1994 softcover (reprint)

Oct 1994 Hardcover (reprint)

--(some new art)

THE INFINITY GAUNTLET

Aug 1992 (reprint)

OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE

Vol 6 1987 (reprint)

SILVER SURFER: INNER DEMONS

1996 (reprint)

SPIDER-MAN: HOBGOBLIN LIVES

Jan 1998 (reprint)

THE THING: THE PROJECT PEGASUS SAGA

Feb 1988 (reprint)

ULTIMATE X-MEN

Oct 2000 (pin-up)

X-MEN: DANGER ROOM BATTLE ARCHIVES

1996 (reprint)

X-MEN: ROAD TRIPPIN'

2000





LARS PETER LARSEN

Munkebo, Denmark

I'm here to tell you when I first learned about George Pérez. It is a story that has just as much focus on the Titans as on the man, because THE NEW TEEN TITANS and THE AVENGERS are the only books of his I have ever seen. I remember that I once read what might have been the first story with the White Tiger, but I didn't realize who the artist was then. I only remembered the story when I read that he once penciled the book.

The Danish DC-editors had issued ten stories with the original Teen Titans during 1981-1982 in the Danish Superman book, then suddenly the New Teen Titans were introduced as an inlay in the Superman book in the summer of 1983 (see picture next page). It was the DC-PRESENTS #26 issue in Danish, followed by a 160-page book every half year. The books were printed in black and white, and I know why today. The American color printing was awful. But the black and white art showed that there was a special artist.

The penciling was very detailed, and the characters were almost alive as like in movie. Very beautiful and very realistic pencils. It was impossible not to fall in love with Koriand'r or Donna Troy, or to admire the persons of Victor Stone or Dick

Grayson. Wally West was a young man who didn't want his powers. Garfield Logan was young insecure boy in his mid teens. His character appeared to be annoying but he wasn't; sort of the comic relief. Every character represented something that every living person can relate to. There were eight thick wonderful books covering the stories from "When Nightmares Begin" to "The Judas Contract," then the book was cancelled because CRISIS ON INFINITE EARTHS and John Byrne had "happened" to DC and to Superman. The editors said it was poor sales, but I'd rather believe the didn't fit into their new DC-concept.

CRISIS ON INFINITE EARTHS was never issued here, neither was any of the other annual events, although the saga with the Green Lantern Corps and the Guardians of Oa was issued. A lot of people have been asking for it here, but the editors have always claimed that it is too special to be sold. I got the CRISIS trade paperback only a few months ago, just to realize what I have been missing. The book is one of George's masterpieces, and one of comics' masterpieces ever!

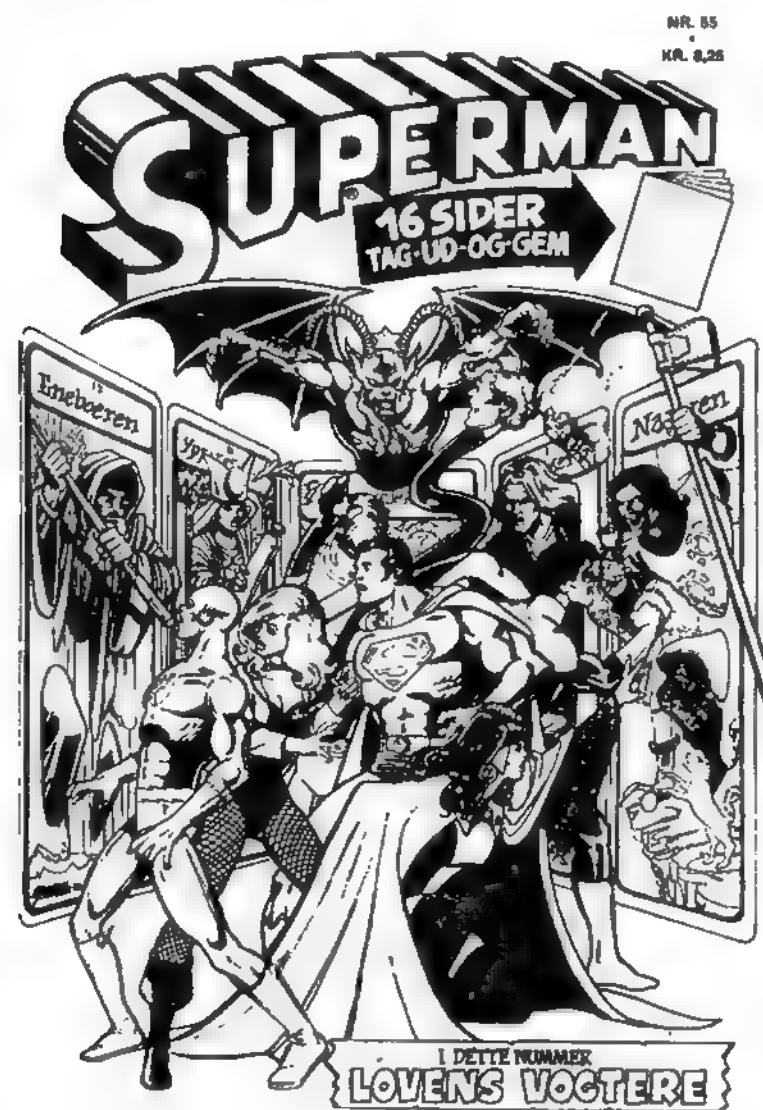
I had no idea by the time that there was a special shops in Denmark selling original American Comic Books. I didn't even know it was sold outside the USA when it was



issued in my own language. Neither did I know how many different titles and heroes existed. The unique tool for communicating, seeking and sharing information, the World Wide Web, was still years ahead in the future.

I had noticed the artist on the book, George Pérez, and became aware that he had penciled a story with AVENGERS from Marvel. There only was a single story running in six or eight books, but the art didn't compare to THE NEW TEEN TITANS.

The following ten years were a Danish vacuum to George Pérez and THE NEW TEEN TITANS. Of course the real fans bought their foreign stuff at the special comics dealers. I read my Titans books from time to time and wondered what happened to the characters. I think I saw Nightwing once or twice with the others by the



time Superman died and was revived. It is true that I have been struck with the Wolfman/Pérez-Titans for almost sixteen years, and that my story is heavily influenced by that.

In the meantime the internet had become public, and most Danes had an account either at their job or at home. I got mine only two years ago. It was right before Danish X-MEN/TITANS crossover was issued at last. Titans Lair was one



of the first sites that I found, and it introduced me to Fanfic, but that's another story.

Back to George Pérez. To me he will always be associated with the Titans. He is the artist -- the god! And I know that the Titans was only a job that came to last a few years longer than he expected. I have only seen very little of what he has created, because it isn't issued here. There was a recent issue with the AVENGERS out here, when he and Kurt Busiek revamped the series. I bought it only because of him, but it can't compare to the early days with the New Teen Titans. It is a bit melancholy to realize that he has had his time with the book and has developed far beyond the level of DC comics and Marvel today. I saw a black and white preview of his five pages in THE TITANS #25 (current series). It is like the first time I noted he was something special, or even better. It is amazing that he can do the style of 1982 again after eighteen years. But even he can't turn the time back if he came back to the book, and he would need a writer like Marv Wolfman to co-plot the book. Now, my only wish is that his new books will be issued here.

See you another day,
Lars



The Titans escape from the H.I.V.E. device,
from De Nye Titaner #8 © DC Comics

Interview with KURT BUSIEK

Interviewed
by Tony
Lorenz
September
2001



TL: Hi Kurt! Can you give the fans a little info about yourself?

KB: Uh, let's see – I was born September 16, 1960 in Boston, Massachusetts. I grew up mostly in Lexington, went to college in Syracuse New York and broke into comics as a writer a few days before I graduated. I live somewhere in the vast Pacific Northwest with my wife and two daughters. I spend too much time online, and too little time sleeping.

TL: Kurt are you from Washington state? I consider it my home state, although I've lived a lot of places as a military brat.

KB: I'm not from Washington originally, but I've been out in the area for over ten years now. I don't think I'd want to live anywhere else.

TL: Let's cut to the chase. When did you first think or want to be in the comics biz?

KB: I started reading comics regularly when I was 14, in 1974. At the time, I was aiming for a career in computer programming, but I discovered I didn't want to do that as a career after I did it as a summer job in 1976 or so.

I'd always wanted to be a writer of some sort, but I was intimidated by the amount of work it took to write a novel or a screenplay, and even once you were done you might not be any

good. But then I thought about writing comics, and hey, at least they were short, compared to a novel. You could find out if you sucked pretty easily.

So a friend (Scott McCloud) and I started writing and drawing a comic together, and 60 pages later, we wrapped it up. Along the way we'd figured out a lot about how to do comics, and we'd both decided that was what we wanted to do for a living.

TL: Was it always to be a writer or did you originally want to be an artist? A lot of pros that I read about didn't break in the way they had originally planned. Is this the same for you?

KB: I always wanted to be a writer. I did do some drawing early on, when Scott and I were making our fan comics. But while my storytelling and sense of pacing were pretty good, I didn't have the patience to draw background, or to learn to get faces the same from panel to panel. I liked writing. Drawing just made me impatient.

TL: Was there anybody in the industry that took you under his or her wing, helping you break into the industry?



Avengers #23, p. 9 © Marvel Comics

KB: Not really, no. I got a lot of helpful advice from Carol Kalish and Richard Howell, but they were fans at the time, too – we all broke in at about the same time. And Jim Salicrup was very generous with time and advice when I was working for him on MARVEL AGE, but that was more than a year after I'd broken in. I didn't really get any mentoring from anyone in the industry – I just plugged on, kept doing my best, and got where I wanted to go.

TL: What was your first pro job?

KB: If you don't count working for New Media/Irjax, publishers of a couple of trade magazines, COMICS FEATURE and LOC, then it was a backup story in GREEN LANTERN #162, called "The Price You Pay."

TL: Did you ever do any fanzine work before you turned pro? If so how was that like?

KB: Scott and I did some illustrations and articles for an



Avengers #24, p. 3 © Marvel Comics



Avengers #26, p. 6
© Marvel Comics

X-Men fanzine called X-MANIACS, and a couple of pieces for RBCC. I also wrote and edited for COMICS FEATURE and LOC, as mentioned, but that was a paying job, so I'm not sure if it counts as fanzine work.

In any case, it was all fun – I just wanted to be doing comics, or something close to comics, so it was great to be doing that stuff.

TL: Who is the artist that you enjoy working with the most? Why?

KB: I don't have a single favorite – artists are too different. Alex Ross might be great to work with on one kind of story, George Pérez on another, Stuart Immonen on a third – it's all about styles, personalities, and how they best fit the work at hand.

TL: Name a few other artists that you like to work with?

KB: I'll name a bunch of favorites – George, of course, and Alex, and Mark Bagley, Stuart, Brent Anderson, Erik Larsen, Carlos Pacheco, Jerry Ordway, Neil Vokes, Steve Epting, Tom Grummett, and a bunch of others I'm not bringing to mind right this instant. And it was a thrill to get to work with Don Heck, Jose Luis

Garcia-López, George Tuska and Mike Sekowsky, even though I never got to do more than one story with 'em.

Even then, though, I figured I'd be co-writing it with Grant or Mark. So it was a surprise – and a very welcome one – when things worked out so that I got to write it solo.

TL: How was your experience working with George on the AVENGERS? Was it the first time you worked with him?

KB: The first time I worked with George was for three pages in the first THUNDERBOLTS annual. But at the time, we knew we were going to be doing AVENGERS together.

And working with George is always a treat – he's got so much energy, so much passion, so much commitment, and he backs it all up with incredible skill and an amazingly-distinctive style. Plus, of course, he's a great guy – a pleasure to collaborate with from beginning to end. Working on AVENGERS with him was a constant thrill, and I'm delighted that we get to team again on JLA/AVENGERS.

TL: I know that George has wanted to do the Avengers/JLA forever. How about you? When did you first think about doing writing Avengers/JLA?

KB: Well, when JLA/AVENGERS was first under way, I was just starting to break in to the business, so it's not like I had any chance of doing it. It wasn't until George and I were doing AVENGERS and talk of the crossover started up again that I started to think, "Hey, you know, if this happens, I might get to be involved!"

TL: What is your favorite comic that you have written, least favorite? Why?

KB: My single favorite work of mine is still ASTRO CITY #1/2, because it just really works – the story hangs together, delivers the idea behind it, and has a very delicate tone that I'm enormously pleased to have achieved.

On the flipside, I often cite SPIDER-MAN/X-FACTOR as my worst stuff ever – but at least it's a trainwreck, and there's something to be said for watching a project just utterly fall apart. There's



Avengers #34
© Marvel Comics

two short stories I did – an Arsenal story in **SHOWCASE '94** and a Shaft story in **YOUNGBLOOD STRIKEFILE** that just never come to life at all. They're just dead, lifeless failures, so I guess I'll cite them.

TL: One last question. Can you name some of the new exciting projects that you will be working on in the near future?

KB: I'll be launching **THE POWER COMPANY** at DC at the end of this year – a preview story in the December **JLA**, a DCU event in January and then the series itself, by me and Tom Grummett, starts in February. I'm looking forward to that coming out, because we're having a lot of fun with it.

Beyond that, I've got a few other projects under discussion here and there, but nothing that's ready to be announced yet...

TL: Kurt, I want to thank you for taking time out of your busy schedule for me. You really make comics fun (along with George). You are the top of my list as far as writers go. I wish you all the success in the world and would like to follow up this interview when the Avengers/JLA gets rolling.

KB: I'll be here!

Tony Lorenz, September 2001



Avengers #10, p. 5 © Marvel Comics

**WANT TO HAVE
YOUR ARTICLE IN A
FUTURE ISSUE?
CONTRIBUTORS
ALWAYS NEEDED!**

Articles, Artwork, Fan Art, Trivia,
News, Checklist Assistance, etc...
Contact Tony at TLorenz101@aol.com

NEWS and EVENTS



George Pérez Convention Appearances

- 11.18.01 **SUPER-CON VI**
5001 Great America Parkway.
Santa Clara, CA, 10:00am - 5:00pm
Admission \$5.00 (kids 8 & under free)
- 10.28.01 **Baltimore Comicon (Baltimore, MD)**
- 02.22-24.02 **MegaCon (Orlando, FL)**
- 04.26-28.02 **Pittsburgh Comicon (Pittsburgh, PA)**
- 06.14-16.02 **Heroes Con (Charlotte, NC)**
- 08.01-04.02 **San Diego International (San Diego, CA)**

From *PREVIEWS* (Sept. '01)

CAPTAIN AWARENESS #1 DELUXE SIGNED EDITION (2-D Graphics)

This issue focuses on the problem of sexual assault and benefits the American Women's Self-Defense Association and the Rape, Abuse & Incest National Network. When a series of assaults threatens the security of a school campus, only the power of Captain Awareness can restore order -- but can even Captain Awareness overcome the savage fury of the Berzerker? Featuring artwork from many of the top stars in the comics industry, including: Brent Anderson (Astro City), Norm Breyfogle (Batman), Colleen Doran (A Distant Soil), Dick Giordano (Batman), Dan Jurgens (Captain America), Jimmy Palmiotti (Daredevil), George Pérez (Avengers), Trina Robbins (Wonder Woman), Alex Ross (Kingdom Come), and Mike Wieringo (Adventures of Superman), topped off with a cover by Phil Jimenez (Wonder Woman). This is a special Signed Edition, autographed by creator D. DeAngelo and superstar artist George Pérez. Comes bagged with a Certificate of Authenticity. (CAUT: 2)

FC, 48pg SRP: \$12.95

From *PREVIEWS* (Sep 01)

CROSSOVER CLASSICS I (Marvel)

(relisted) cover by George Pérez

• **THE SCOOP:** The original collection that collects Marvel's and DC's greatest team-ups is back in print!

• **THE STORY:** Spider-Man fights Superman! Batman battles the Hulk! And who

could miss the X-Men vs. the Teen Titans?! Featuring some of the industry's greatest talent, including John Buscema, Gerry Conway, Ross Andru, Len Wein, Jose Garcia-Lopez, Dick Giordano, Chris Claremont, and Walter Simonson! Plus a cover by George Pérez! 320-page TPB

7-59606-35858-8-00111

(Marvel PG) 24.95

From *PREVIEWS* (Sept. '01)

O/A SUPERMAN: CHAMPION OF JUSTICE SIGNED & LIMITED EDITION PRINT

(DC/Comic Book Heroes)

Warehouse find! New Lower Pricing! One of three limited edition prints created to commemorate Superman's 50th Anniversary, this print features the Man of Steel as drawn by fan-favorite artist George Pérez. This signed and numbered print bears a special 50th Anniversary gold heat-embossed seal, measures 17" x 23", and is printed on acid-free imported art paper.

(350/DEC97061)

(CAUT: 4)

Print, 23x17, FC \$25.99

From *WIZARD* #122 (Nov. '01)

FAN AWARDS ANNOUNCED

by Deanna Destito

(excerpt)

The ballots are in. Over 10,000 fans voted and the winners of Wizard's 8th Annual Fan Awards were announced at Wizard World Chicago 2001 with Marvel emerging as the

(continued next page)

big winner, capturing 12 awards, including favorite publisher...

- Favorite Writer - Brian Michael Bendis (*Ultimate Spider-Man*)
- Favorite Penciler - George Pérez (*Avengers*)
- Favorite Inker - Jimmy Palmiotti (*Punisher*)
- Favorite Painter - Alex Ross (*Earth X*)

CROSSGEN ILLUSTRATED

Intended for All Ages

Written by Mark Waid, Ron Marz, Barbara Kesel . Penciled by Brandon Peterson, Bart Sears, George Pérez, Jim Cheung, Greg Land, more . Inked by John Dell, Andy Smith, more. Colored by Laura DePuy, Michael Atiyeh, Andrew Crossley, more.

This deluxe illustrated introduction to the many worlds of the CrossGen Universe brings together the talents of all your favorite CrossGen artists with insightful commentary and additional information. It's the best of the best art produced by CrossGen, packaged to appeal to old or new readers!

Full color cover and interiors
8 ½ " x 11", 192 pages , \$24.95 US
On Sale: November 21, 2001

FROM GEORGE PÉREZ

I am doing a pin-up for Marvel's tribute book to benefit the NY relief effort with CrossGen Comics' permission and blessing. It was important for me to contribute this way since, as a diabetic, I don't even have the option of donating blood. I did have to get some more pages of **CROSSGEN CHRONICLES #5** finished first since I didn't want inker Pablo Marcos to be without work during any of this. Due to various circumstances, including having our 20th wedding anniversary European vacation cancelled due to the terrorist attacks, (my wife and I were supposed to fly out on Sept. 11th) I've fallen behind schedule, although not severely enough to jeopardize **CHRONICLES #5's** shipping on time. In addition to my upcoming projects are two covers for **WIZARD #125**.



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We also offer custom design service if you desire.

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Quarter Page	\$20 ⁰⁰	Back Cover (Full Page) .	\$75 ⁰⁰
Back Cover (Half Page) .	\$60 ⁰⁰	Back Cover (Quarter)	\$45 ⁰⁰
Classified ads (up to 25 words. 25¢ each additional word) . \$3 ⁰⁰			



Getting to Know Tom Smith

The following is an interview with Tom Smith conducted by Tony Lorenz from September 2001.

TL: Hi Tom! Where are you from and are you from a big or small family?

TS: Spotswood, New Jersey, and I have one older brother and two younger sisters.

TL: Are you from an artistic family?

TS: My father painted landscapes but just as a hobby.

TL: Do you have any formal art training?

If so where did you go?

TS: Two years of night school at Joe Kubert's School of Cartoon Art.



TL: Did you always want to be a colorist?

TS: No. I always dreamed of being a penciler. "Everybody wants to be the star!"

TL: I know you told me of the infamous portfolio review by Neal Adams. Can you tell everyone else what exactly happened?

TS: I waited in portfolio review line at a comic convention in NYC years ago and watched him rip into the guys in front of me. When I got to him he asked me why I wanted to get into the comic book field in the first place. Then as he looked through my colorful drawings he said more or less, "The art sucks but the color is pretty good. If you must really work in comics, go for a colorist's job," and I did. Thanks Neal!

TL: Of all the artists that you've colored, who's your favorite and why?

TS: I would be crazy not to say George Pérez, George is the master of all things comics. Though I really enjoyed working with the greats of industry like Jack Kirby, Steve Ditko,



© Marvel Comics

John Romita Sr. & Jr., Gil Kane, John Buscema, Alan Davis and the list goes on and on. I really enjoy the challenge of working with many different artists -- classic and newcomers -- in all their different styles. Especially if I get the freedom and time to experiment a little with color and try new things.

TL: Which are your least liked and why?

TS: Almost all of my early jobs in Marvel Comics Presents and any job where my color was butchered by bad color separation houses.

TL: For all the aspiring colorist out there, can you give the rundown, from beginning to end, on the process that you do to color a comic page?

TS: It is all done on computer these days with *Adobe Photoshop*.

TL: Are there any books that you know of that are good for aspiring colorists?

TS: *DIGITAL PRE-PRESS FOR COMIC BOOKS* by Kevin Tinsey is the one you must have! You can buy it online at stickmangraphics.com

TL: Well Tom thank you for taking time out of your busy schedule and for coloring my cover for this issue.* I wish you continued success, and look forward to your coloring on the *AVENGERS/JLA* series. That's the big one and I really don't think they could have picked

any better than you for the job. I would like to do a follow up once you get rolling on the series.

TS: IT IS GOING TO ROCK!! Thanks Tony! Anytime!

TL: Well Tom, that's it. Thanks again for your time!

Tony Lorenz



Characters © Marvel Comics and © DC Comics

TL: When and what was your first pro job?

TS: A Marvel promotional poster for ATLANTIS ATTACKS summer annuals. I did the Bob Layton IRON MAN cover for it.

TL: Of all the comics that you have colored which is your favorite?

TS: *Future Imperfect* because it was a dream job for me! Peter David, George Pérez and THE HULK! Need I say more? It was also the first job I did with George and we became good friends while doing it, and while painting the big trophy room scene I had to stop half way through and take my wife to the hospital to give birth to my youngest daughter Deanna. I finished it the next day.

My only wish is that I could recolor it on the computer someday because I was rushed and was not 100% happy with the final coloring.

JURASSIC PARK movie adaptation was great too. Gil Kane... George Pérez.

CRIMSON PLAGUE. I wish George will finish it someday.

AVENGERS is now my current favorite. It is a true joy to color.

* The limited edition version of this issue... The regular edition was colored by our very own designer, Marcus Mebes.

FAN ART

This section showcases some of the great fan art submitted to us. The only criteria is that you've been influenced by George Pérez in some way.

This first piece is an airbrush painting by Kirk Philbrick based on the convention sketch George drew for him. Check out the detail... especially in the hair!



CHARACTERS BY GEORGE PÉREZ

PAINTING BY A. C. 2004

Characters © Marvel Comics and © DC Comics

This and the following pages showcase the artistic talent of Mitch Ballard.
Hopefully we'll be seeing him in the professional ranks soon!



Characters © Marvel Comics and © DC Comics



Mitch creatively ties in the major elements of events in both
DC and Marvel to create this breathtaking piece.

Characters © Marvel Comics and © DC Comics



This JLA/Avengers piece by Mitch Ballard is just so awesome, we had to give it a double page spread! Let's hear it for Mitch. You KNOW George Pérez is a major influence in his work! Mitch can be contacted at bat5man1@flash.net



This drawing features several major players for both teams... Green Lantern, Quicksilver, Iron Man, Captain America, The Flash, Martian Manhunter, Scarlet Witch, Aquaman, Thor, Wonder Woman, Batman, Hawkeye, Superman, and Vision.

Characters © Marvel Comics and © DC Comics

TRIVIA

George was voted the second most important cartoonist of the Twentieth century after Jack Kirby in the Comics Buyers Guide.

Bill Walko drew this picture of Starfire... where else can she go now?



Starfire © DC Comics



© DC Comics

This stunning image of the New Teen Titans conveys both a flare for the dramatic as well as a penchant for fun! Kudos to Bill Walko for this great piece! You can email Bill at N8TWING@aol.com



Raven was left without a body in DC's Titans... here she is, looking a lot more human than ghostly... or does she? Drawn by our designer and colorist, Marcus Mebes.

Raven © DC Comics



This star-crossed couple had a rough time showing any emotions for each other. Risk and Prysm from the second Teen Titans are shown here, drawn by Marcus Mebes. You can contact Marcus at baringer2k@aol.com

Risk & Prysm © DC Comics

Starfire of the Titans is
drawn by Tony Scott.

Starfire © DC Comics

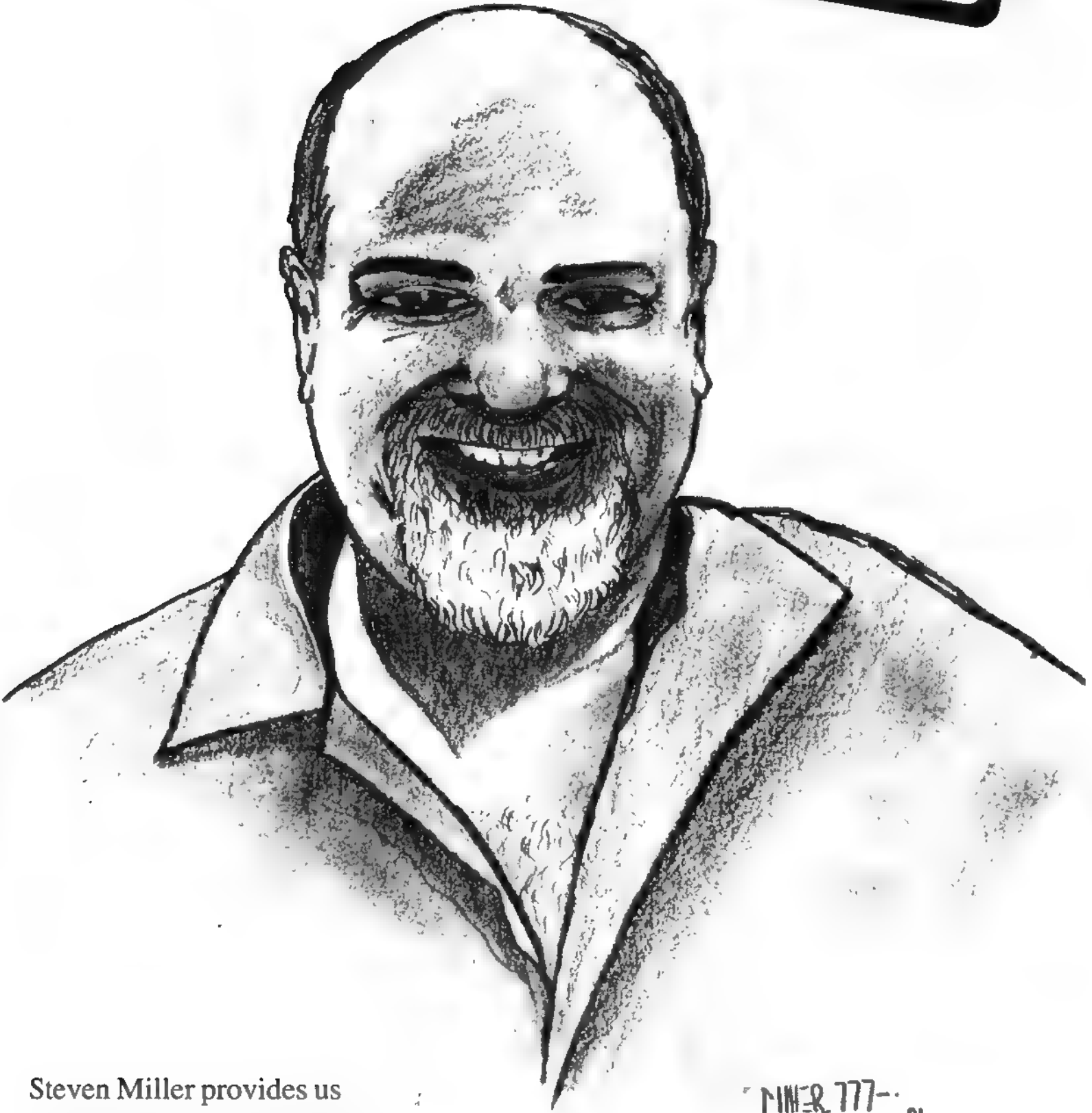


This was drawn by Tony Lorenz,
publisher of *The George Pérez*
Newsletter.

© J. Main

TRIVIA

Science Digest
(Oct, Nov, Jan 1975/1976),
marked the first profes-
sional inks by George Pérez.



NUMBER 177-01

Steven Miller provides us
with this fun portrait of George.
Hope you like it, Mr. P!
Check out Steve's Crimson Plague
on the next page!



What a team of Titans this would be! With a nod to Pérez, Mitch Ballard has drawn Titans from every incarnation of the team.

The Titans and all related characters © DC Comics

GEORGE PÉREZ ART GALLERY

The George Pérez Art Gallery showcases various pieces of art in a full-page format. The art can be a penciled page, published art, pin-up, unpublished art, convention sketches, or whatever deserves to be seen in a larger format. Enjoy!



The Thing as George Pérez draws him! George's style easily shows on such a basic character as this.

© Marvel Comics.

**DO YOU HAVE A DRAWING OR SKETCH
THAT GEORGE DREW FOR YOU?
PICKED UP ANYTHING NEAT AT A
CONVENTION OR COMIC SHOP?**

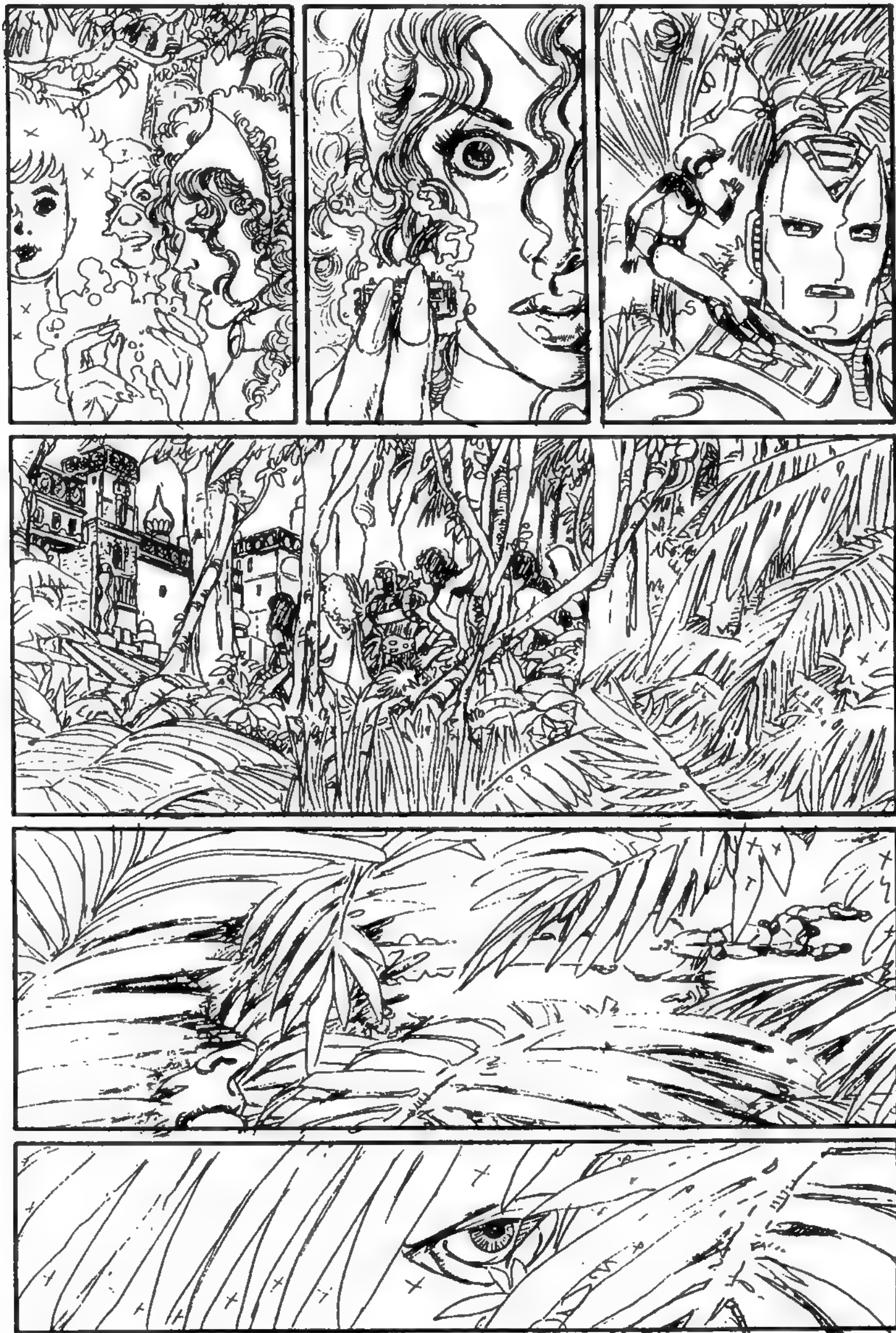
If you want to see it published here,
contact Tony at TLorenz101@aol.com!



Best
George
Pérez
-01

This noble portrait of Nightwing of the Titans is part of a sketchbook full of pro art collected by long-time fan Bill Walko earlier this year.

© DC Comics



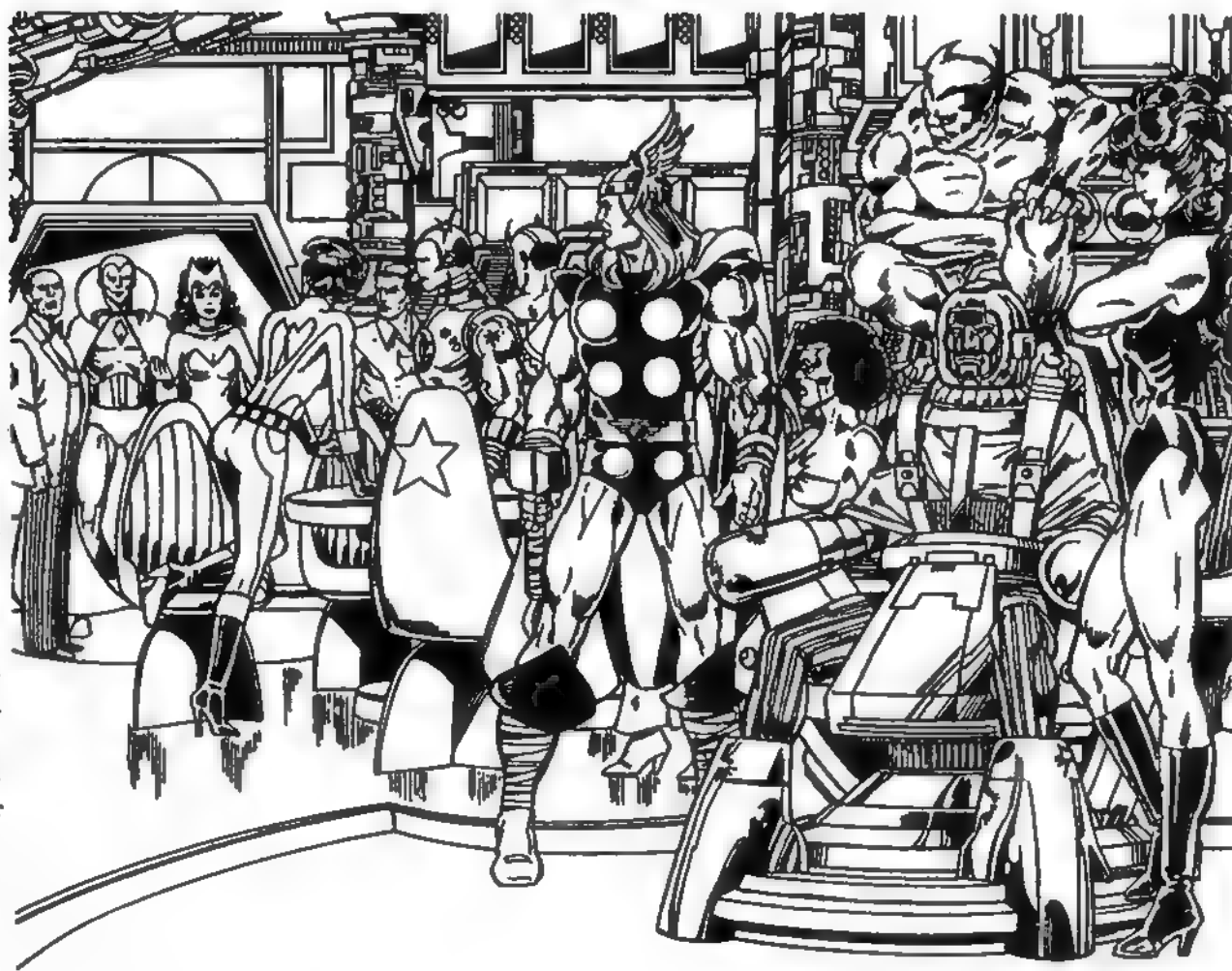


TRIVIA

Creatures on the Loose #34,
March 1975,
was the first cover
professionally penciled
by George.

This convention sketch of
Conan is offered fully
colorized in the limited edition
of this issue.

© Robert E. Howard Estate



Here we have
the main panel
from page 7
of the old
JLA/Avengers
which was used
as the cover for
the standard
edition of
this issue.

Avengers © Marvel Comics

This drawing dates from
sometime in the 1970's.



© George Pérez



Special Thanks to Michael Gowcharan for providing this incredible piece.

Characters © Marvel Comics and © DC Comics

THE

MORGANA

BEFORE...

SAGA

AVENGERS
LINE-UP
AS OF ISSUE #4
WITH NYC IN
BACKGROUND

MORGANA

SAME AVENGERS
IN MEDIEVAL
ATTIRE W/
CASTLE IN
BACKGROUND

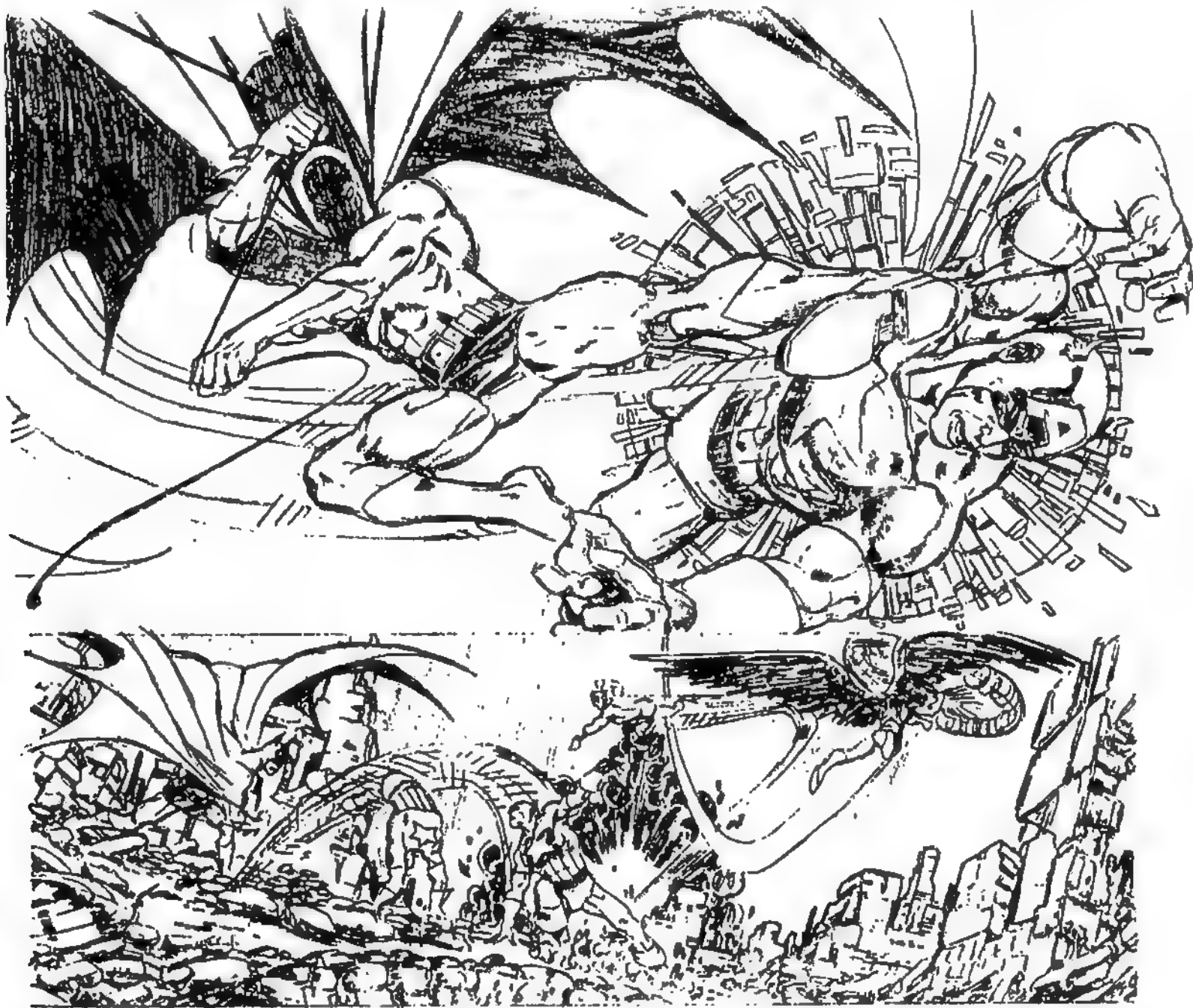


AND AFTER!

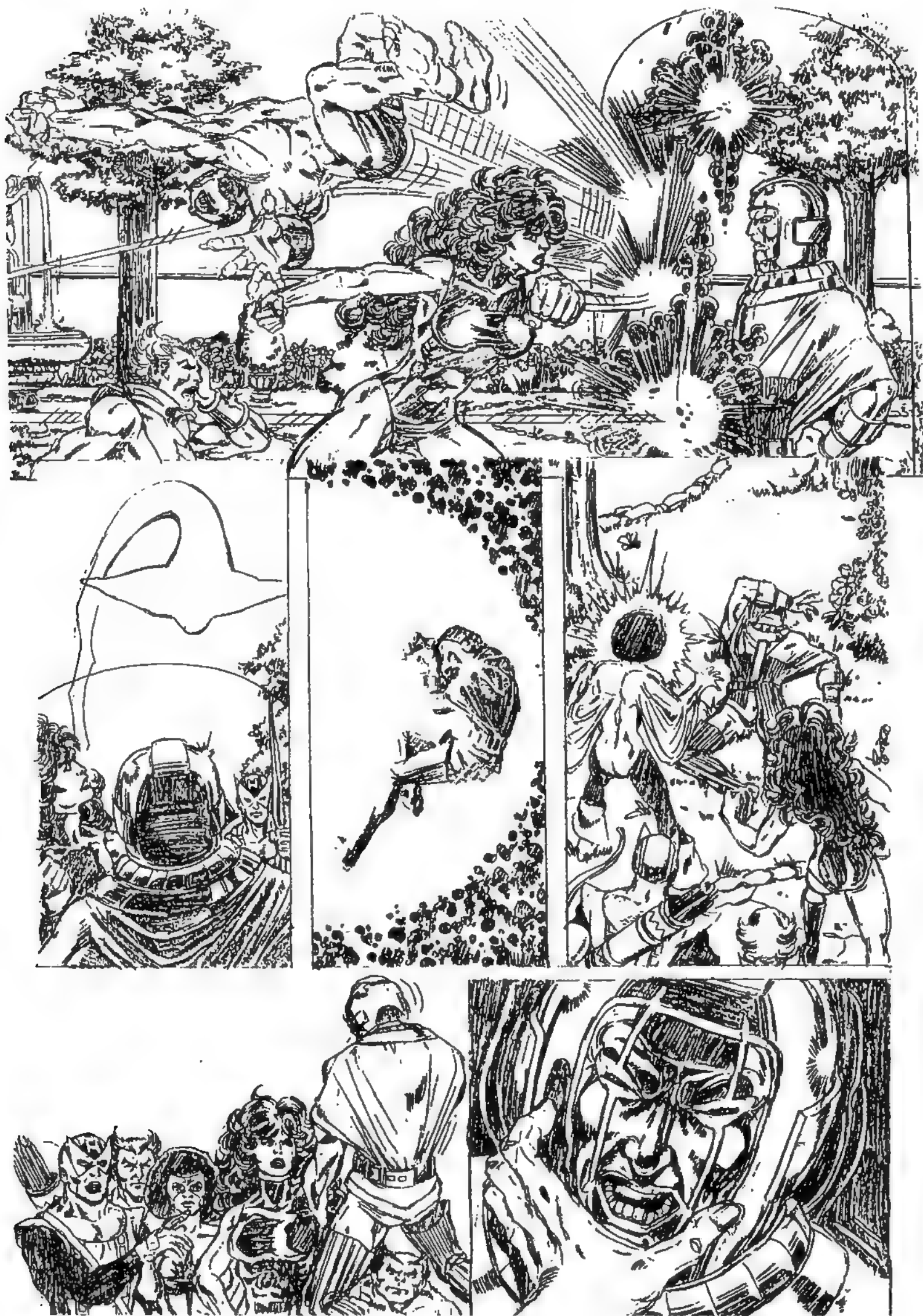


Just to give you an idea on the process of creating a cover... above is the rough draft sketch of this incredible "Through the mirror darkly"-type drawing of the Avengers.

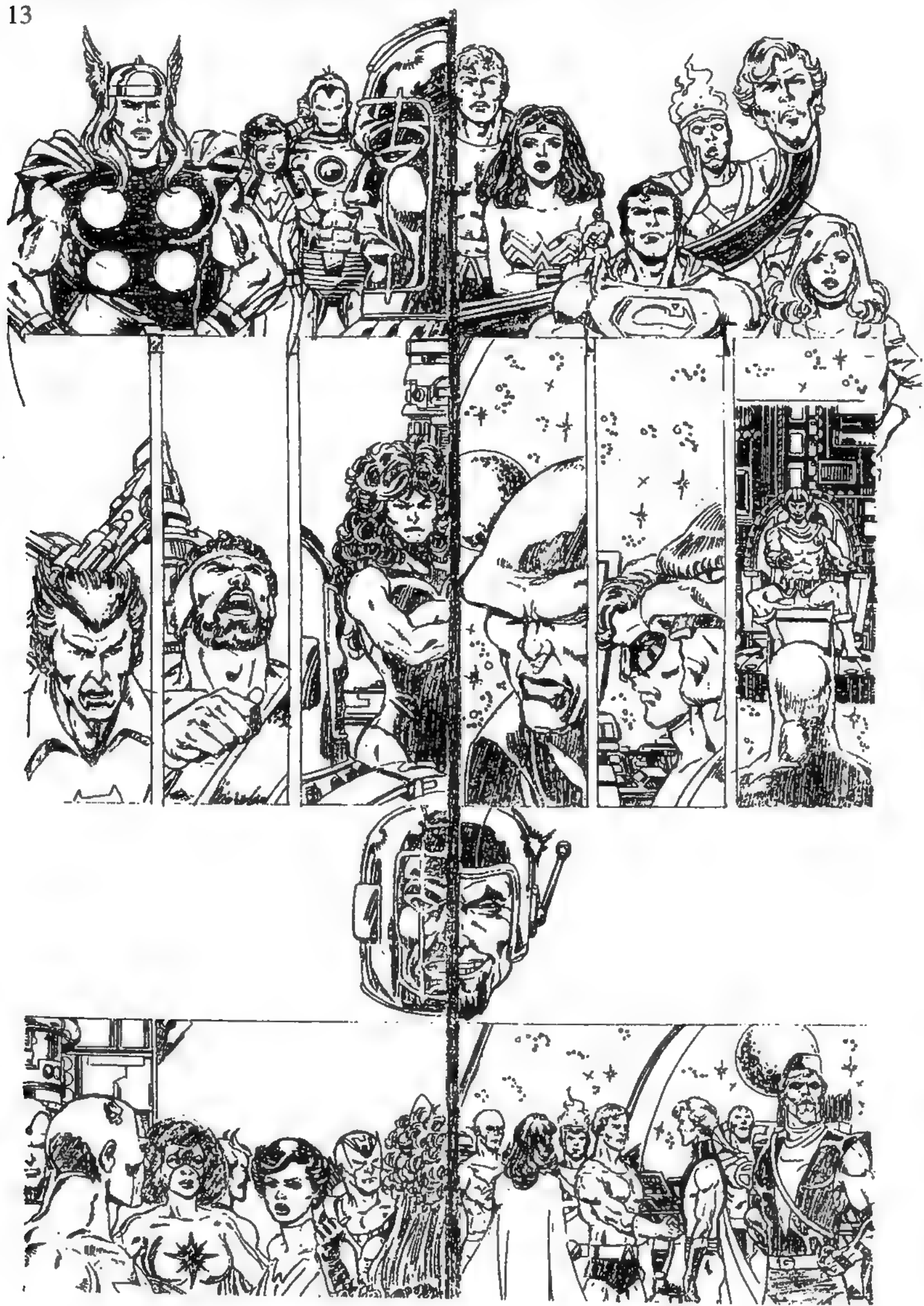
© Marvel Comics



Characters © Marvel Comics and © DC Comics



Characters © Marvel Comics



TRIVIA

George's first pro pencils
were in *Astonishing Tales*
#25, August 1974.

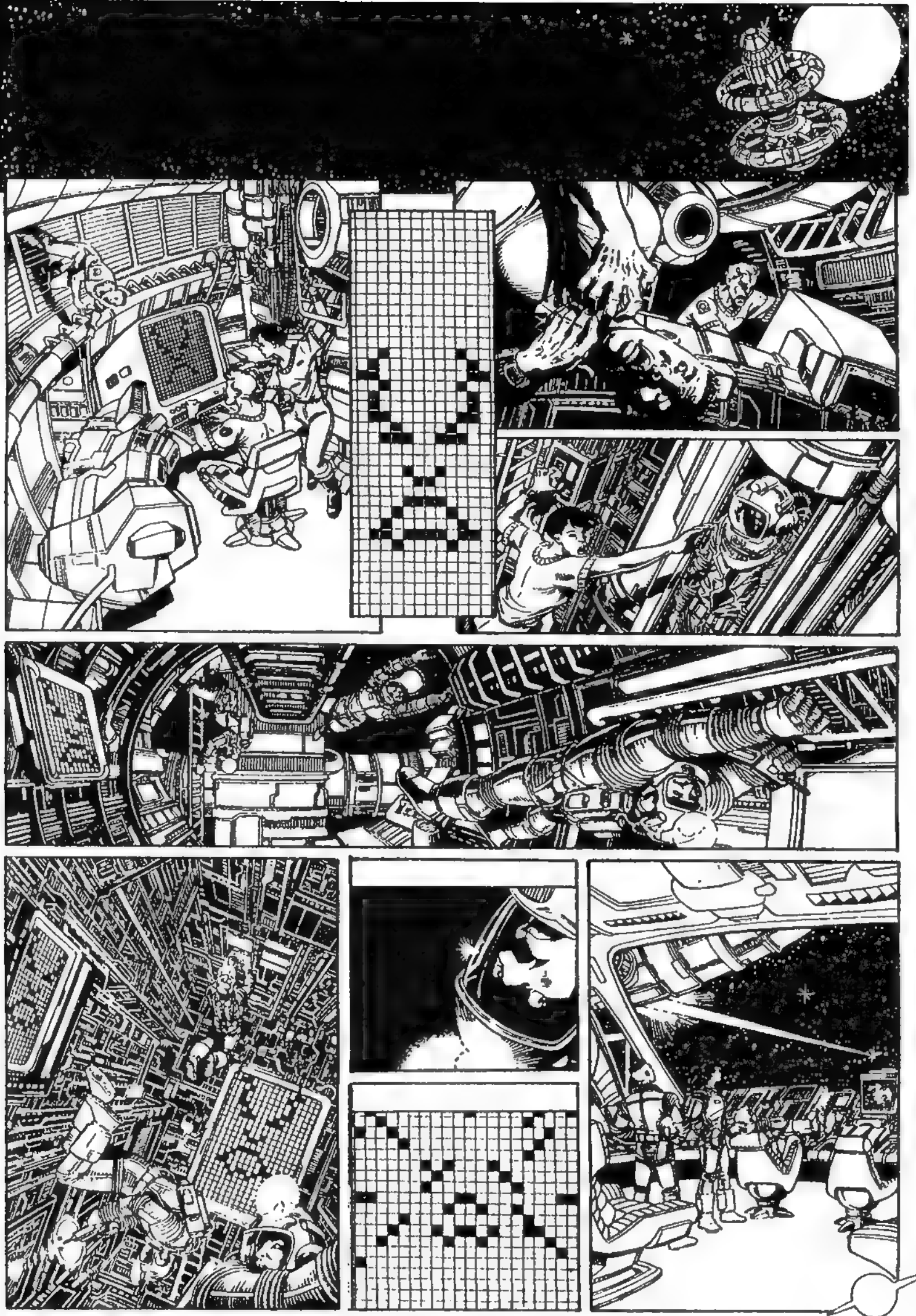


One of George's earlier works. You can easily
see his style "bursting" forth!

© George Pérez

Honey glazed pork chops! What a treat!
This one's from the collection of Don Hood.





Page from a Disney adventure strip, story by Marv Wolfman.

Characters © Disney

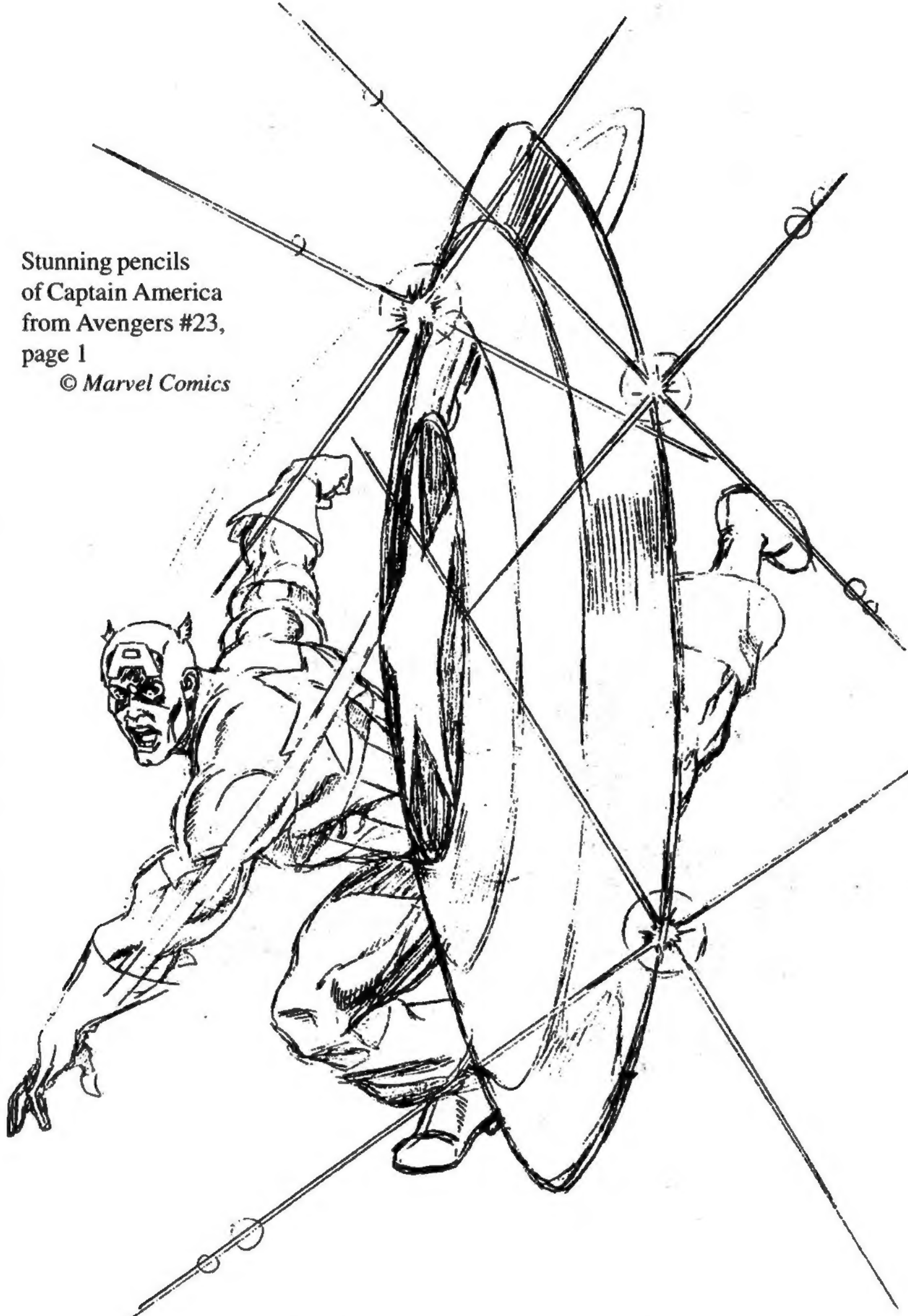
George's inks beautifully compliment Gil Kane's pencils on this piece from Jurassic Park.

© Topps Comics



Stunning pencils
of Captain America
from Avengers #23,
page 1

© *Marvel Comics*



And lastly, we leave you with this convention sketch of Wonder Man from 1997. We'll see you all next issue!

© Marvel Comics

To JERRY





The
GEORGE PÉREZ
Newsletter
#2

Anticipating
the Titanic
Team-Up of
The Avengers
and the
JLA!

The purpose of *The George Pérez Newsletter* is to provide a venue to display the incredible art of this exceptional artist, and to make available for perusal new interviews and insightful articles regarding Mr. Pérez, as well as to showcase artwork and talent inspired by his work.

The staff of *The George Pérez Newsletter* strives to provide the most excellent product that we are capable of, and we welcome comments and criticisms.

We make no claims to expertise, so if you find an error or discrepancy, please notify us and we will amend it in the next issue.

We at *The George Pérez Newsletter* thank YOU, the reader, for purchasing this special endeavor. We hope you'll be with us for future issues.

This issue's front cover is page 7 from the original *JLA/Avengers* book. Above is an awesome commissioned drawing from the personal collection of Kirk Philbrick. All color and design work by Marcus Mebes.